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The Stage as a Profession by IRENE VANBRUGH

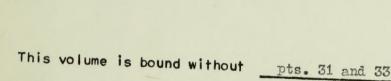
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How to Become a Useful Musician, Servants' Dangers and Temptations Planting Spring Flower Beds. Flannel Tapestry Special Refreshments for Bridge Parties

EVERY-WOMAN'S

ENCYCLOPÆDIA EACH ISSUE A PRACTICAL

MAGAZINE.



which is/are unavailable.



'HAT EVERY WOMAN WANTS TO KNOW



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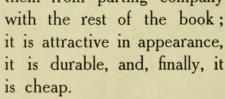
THAT EVERY WOMAN WANTS TO KNOW

THE ONE THING WANTED

A Reading Case for "Every Woman's Encyclopædia"

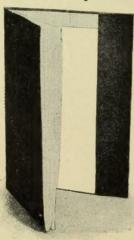
EVERY WOMAN'S ENCYCLOPÆDIA is not perfect. Even the Editors will admit that. One thing is wanted—a reading case to keep it clean and tidy for as long as you are using a particular number.

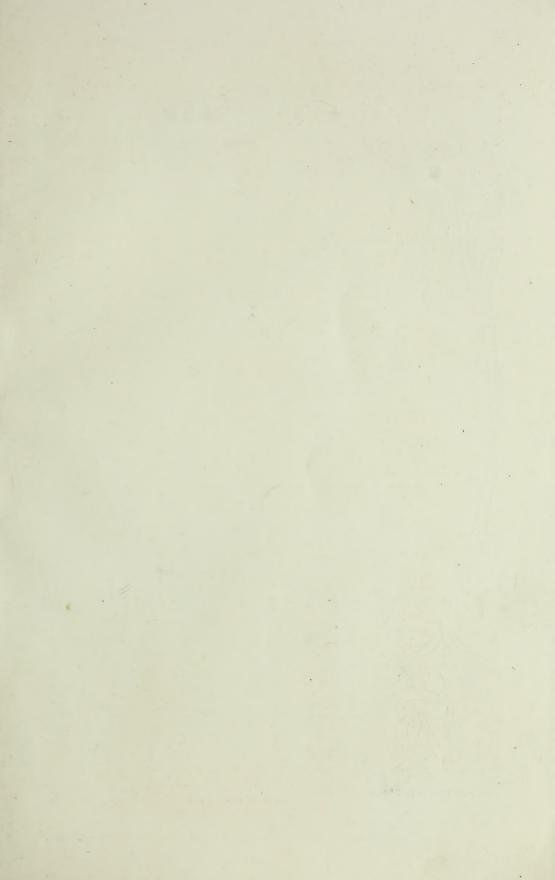
The Editors have felt this need for some time, and, after various experiments, have found a case which will answer the purpose exceedingly well. It can easily be slipped on and off; it will protect the paper covers from being soiled, and will prevent them from parting company



The cost is but 1s., and if you will send a postal order for that amount to

Every Woman's Encyclopaedia, 23-29, Bouverie St., Fleet St., E.C. the reading case will be sent you post free in a few days.







The parted pad in position, with left side of hair pinned back over it. The right side is left loose to show how pad is placed. (See page 3351)



This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with:

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting

Heating, Plumbing, etc.
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc.

Furniture

Glass
China
Silver
Home-made Furniture
Drawing-room

Dining-room
Hall
Kitchen
Bedroom
Nursery, etc.

Laundry

Plain Laundrywork Fine Laundrywork Flannels Laces Ironing, etc.

Housekeeping

Cleaning Household Recipes How to Clean Silver How to Clean Marble Labour-saving Suggestions, etc.

Servants

Wages Registry Offices Giving Characters Lady Helps Servants' Duties, etc.

LOG AND COAL BOXES

By MRS. F. NEVILL JACKSON

Attributes of the Ideal Coal or Log Box—A Suggestion for an Oak Room—The Advantages of a Coal Cabinet—Brass and Copper Coal-Scuttles—Relics of Travelling Days—A Habit that Should be Checked

THERE are houses where men or maid-servants make up the fires at stated intervals, and bringing fuel from unseen sources, ensure a cheerful blaze with automatic regularity.

But for the great majority of the inhabitants of this chilly world a little amateur stoking is taken as a matter of course by all but the most selfish or disagreeable members of the family.

Though many of us grumble at the coaling process, there are few who have not a sneaking love of poking a fire; in fact, some few amateurs pride themselves on great skill in making up a fire. These dictate as to the importance of poking at the top or only from the bottom, according to the special theory of the moment, and are sometimes guilty of a priggish tendency to lecture as to the way a



are sometimes guilty of a priggish tendency to lecture as to the way a

fire should be laid and

lighted.

combustion Slow thorough draught grates, grates with bars or with no bars at all, have complicated this important subject of fire-making; but the fact remains that, as in the houses of to-day open grates require fires of coal and wood, it is of first importance that there should be a constant supply of fuel at hand. How, then, can we best stow such rough commodities as wood and coal in our delicately carpeted and daintily furnished rooms?

There are several important attributes which the perfect fuel-holder must possess. It must hold a sufficient supply for several replenishments of the fire, for the constant filling of the coal-scuttle is a task no self-respecting servant will undertake. It



A carved oak log-basket, with cane panels and iron lining, of convenient form and artistic design

must be easily accessible, and, if not attractive, it must at least not be an eyesore. If the room is furnished in a particular period, the coal-scuttle or wood-box must not be a glaring anachronism amongst otherwise harmonious surroundings.

If carved oak be in the hall or diningroom, it is possible to purchase a carven coalcabinet which, while its outside is distinctly Tudor, with dog-toothing ornament and carved Elizabethan roses, its inside is furnished with a thin iron lining to prevent the blocks of coal from damaging the wood.

Such a coal-scuttle may sometimes be evolved from a small-sized dower chest. The front panel would have to be made to lift up, since the top, which is usually the lid, must be fastened down. The iron lining must be made removable for purposes of filling. Tongs of hammered iron, or an old brass or copper scoop, can hang upon a hook provided at the side. Such a converted coal or wood box would be no eyesore in an oakfurnished room.

Carved cradles are sometimes used as logholders, and make very handsome ones. If carefully used, the logs do not damage the cradle, and no iron lining is necessary. Occasionally, a fireside seat of quaint design is made to contain wood blocks for fuel. A carved settle would be suitable for this purpose, or one of the old inglenook chairs of plain wood with a seat which lifts up.

Every enthusiast who enjoys a well built-up fire knows that the tiresome part of putting on coal is the bending down to fill the scoop. The latest coal-scuttle is in the form of a cabinet, and stands about two feet from the ground. This greatly facilitates the process of stoking; in fact, the selection of suitable lumps becomes a pleasure when the coal-scuttle is raised to a convenient height. These modern coal-boxes, in addition to the iron-lined coal-holder, have two small

shelves, where shovel and short-handled tongs or nippers can be kept, or a small

poker stored away.

When travelling in Holland, Italy, or Spain, one sometimes sees charming brass water-carriers, cisterns, or pails. Such objects make good coal-scuttles, and are at the same time decorative objects in a room. The writer has seen in use for this purpose a beautiful Florentine water-carrier with an embossed pattern of rope design. This was in copper, and had a small pair of iron nippers, which were hung on the wall close by, suspended from a large copper hook.

The old-fashioned copper coal-scuttle is

The old-fashioned copper coal-scuttle is hard to beat for beauty and utility. At country sales one can often pick up for a few shillings a good specimen with more wear in it than half a dozen cheap modern japanned ones. Brass scuttles of the same period (1820–70) are more rare, but may occasionally be found. These are sometimes of helmet shape.

It is often possible to give a fresh lease of life to an old scuttle of good design and quality by having it relined with sheet iron. The wear comes all in one place, so that the damage is seldom of large extent, and a patch can be put in by any ironmonger or

blacksmith.

Spanish or Italian braziers make excellent fuel-holders, and the traveller who buys one during her travels will find it useful for this purpose during the winter, and for holding flowers or a pot plant in summer. Such a possession can do no wrong, and is equally decorative if it is burnished bright, or kept



An ingenious and practical coal cabinet, which necessitates no stooping. Shovel and tongs are provided on separate shelves, and thus kept from contact with the coal

semi-polished, as the steel in armour-bright condition.

Unless basket-work wood-holders are very closely woven they are not satisfactory, though they are largely sold for the purpose. Though wood does not chip off and crumble, as does coal, yet there is always a certain amount of dust on it, which finds its way through basket-work on to the carpet. If ship's logs are used as fuel, they are fairly clean, but a lined receptacle for wood is the best.

Coal or wood holders should always be taken away during the summer, if fires are no longer required. Some very chilly folks



A brass water-carrier from abroad makes a useful and handsome coal-scuttle

like to put a match to the ready-laid fire at any moment all through the year, but as most people need no coal-scuttles between the end of June and the middle of September, it is much better to remove the scuttles and put them away in the attic or store-room, rather than leave them in a room already sufficiently full.

If the wood-basket or coal-scuttle has an open top, it must not be used as a wastepaper-basket or as a depository for match ends and other rubbish. People are often most careless and untidy in this way. They think all will go in the fire, and therefore make of the coal-scuttle an unsightly place. The shining coal or clean wood-holders are useful and pleasant objects, and any tendency towards making them rubbish-holders should be sternly repressed.

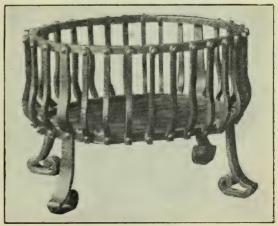
In choosing a vessel, however, which



A charmingly decorative coal-scuttle can be fashioned from one of the brass pails so much used abroad. Mounted as above, it is thoroughly practical

one intends to use ultimately for storing coal, one must bear very carefully in mind the purpose which it will be required to serve. A coal-scuttle is not merely a receptacle for holding coal, but also one from which coal can be removed easily and placed on the fire. The modern box, specially designed, often fails to achieve this object. In the case of the adapted antique, therefore, the danger is real, and one is liable to find that one's new coal-scuttle renders a pair of tongs or a shovel—instruments never easy to handle—worse than useless. When seeking the artistic, it is easy to ignore the practical. Comfort and utility form the real basis on which all true art should rest.

And one should also remember that if one insists on having a coal-scuttle which belongs to the period or style in which one's room is furnished, it is advisable to have the fire-irons also in keeping. Fire-irons, perhaps, have perpetrated more gross anachronisms than have any of the many other articles of furniture which can make or mar a scheme of decoration. It is the little things which matter.



A Spanish or Italian brazier makes an excellent and really artistic receptacle for logs

THE ROMANCE OF OLD CHINA

By Mrs. WILLOUGHBY HODGSON

Author of "How to Identify Old China" and "How to Identify Old Chinese Porcelain'

FULHAM, WROTHAM, AND LAMBETH WARE

When English Potters were Considered Votaries of the Black Art—The Life and Trials of John Dwight—Greybeard Jugs—Posset-Pots—The Puzzle Jug—Fuddling Cups

John Dwight, of Fulham, obtained from King Charles II., in 1671, a patent to make "the stoneware vulgarly called Cologne ware." In 1684 he took out a second patent, and claimed to have discovered, not only the secret of German stoneware, but those of the Persian and Chinese potter in making porcelain.

These were the days when the European potter was suffering persecution as a votary of the black art, and when, in pursuance of that elusive and strangely fascinating mystery—the secret of the manufacture of porcelain—he gladly risked the respect of his friends, his money, and, if need be, life itself.

Very little is known about John Dwight's early life. He seems to have been a man of gentle birth and of learning, who had taken his M.A. degree at Oxford and who had been



A pathetic example of the beautiful statuettes made by John Dwight, founder of the Fulham Pottery. It represents his little daughter, Lydia, whose loss was one of his greatest sorrows

From the South Kensington Museum

at one time secretary to the Bishop of Chester.

That he ever made real porcelain is extremely doubtful, for, although many of the productions of his factory survive to this day, no single piece of porcelain has been discovered amongst them.

John Dwight died in 1703. The business was subsequently carried on by his son Samuel, who died in 1737, and whose widow, Margaret, and son-in-law, Thomes Warland, afterwards continued it. They, however, failed in 1746, but Margaret Dwight soon afterwards married William White. The business was revived, and remained in the White family until 1862.

In 1869 some old books were unearthed in the present Fulham factory, which occupies the site of old works. Here also many pieces of John Dwight's ware have been found, and from these, and specimens treasured in the families of his descendants, we can in these days judge of his work. From

the recipes in his books found in 1869 it is deemed unlikely that John Dwight had discovered the secret of porcelain, but his best ware is of such beautiful quality as to be almost translucent in its thinner parts.

This old-world potter made statuettes and busts which are the wonder and admiration of the present-day artist. Some of the most lovely of these may be seen in the British Museum. They are said to have been portraits in character, and are considered the finest things of their kind, not only in this country, but in the whole of Europe.

The colour is an ivory white, unrelieved by the addition of any other colour, and the modelling of faces and limbs and the lines of drapery are exquisite.

Our first illustration recalls pathetically the great trial of John Dwight's life, the death of his little daughter Lydia, whom he lovingly modelled in his clay. This full-length statuette, a half-length reclining figure, modelled after death, and inscribed "Lydia Dwight, died March 3, 1673," and a cast of her little hand, may be seen in the South Kensington Museum.

As we have seen, the Fulham factory failed financially at one period of its ex-



A "Greybeard," or Bellarmine, jug in Fulham pottery. These jugs were of foreign origin and were supposed to caricature the unpopular Cardinal Bellarmine
From the South Kensington Museum

istence, and we gather that Dwight's most beautiful products did not receive the recognition which was their due. This was, no doubt, why, before his death, he hid the moulds and recipes of his finer wares, order that his family might not continue to make those things which he had found to be unremunerative. The public taste in those days was quite satisfied with the rougher ductions of the more ordinary potter, and

there was little demand for works of art.

Amongst other wares of rougher character made at Fulham were marbled blue and mouse-coloured earthenware, red teapots manufactured from Staffordshire clay, resembling those of the Elers (page 2860, Vol. 4), and statuettes in various shades of brown.

The discoveries in the cellar at his factory brought to light some "greybeard" jugs, one of which may be seen in our second illustration. These jugs were made by John Dwight after a pattern used in the Rhenish Provinces for a vessel known as the "Bellarmine," or "greybeard," which was imported into this country and copied by several manufacturers. The

copied by several manufacturers. history of the pattern is interesting. A certain Cardinal Bellarmine made himself odious by his persecution of the Reformers in the Low Countries. Being stout in body, and long wearing a beard, the obnox-ious Cardinal was ridiculed in jug form by an ugly mask and beard, which ornamented the small neck and the rotund and corpulent form of the vessel.

These interesting jugs, both of the foreign and of the early English make, may still be picked up at a reasonable price. As seen in the illustration, they frequently bear the coat-of-



and less artistic productions of the more

Posset pot of Wrotham ware, in red earthenware, with applied moulded device and relief decoration in white slip, Such pots were the forerunner of the loving-cup From the South Kensinston Museum

arms of the person or family for whom they were made. At Wrotham, in

Kent, between Maidstone and Sevenoaks. a small manufactory was making pottery in the seventeenth century, and it seems to have been the custom there to mark pieces with initials. which were probably those of the persons for whom they were made, and with a date; known specimens ranging from 1688 to 1717.

It was here that slip decoration was

first introduced. This form of ornamentation was produced by trailing over the surface of the finished article a slip made of clay, which had been diluted with water to the consistency of batter. The slip was squeezed through a pipe, and designs were traced upon the pottery in the way that a cook ornaments an iced cake with sugar.

Wrotham earthenware is red in colour, and has a yellow lead glaze. The slip was not always white, but other colours—such as yellow, orange, buff, brown, and black—were used with excellent effect. The designs took the form of dots, rosettes, lines, fleurs-de-lys, unicorns; birds, and other devices. The principal manufacture at Wrotham would seem to have been those vessels



Posset-pot and cover, of Lambeth ware, in enamelled buff-coloured earthenware ("delft"), painted in blue in the Chinese style. Posset-pots were treasured as heirlooms, and only used when the spiced beverage was drunk on Christmas Eve

Front the South Kensington Museum



One of a set of six Lambeth "Merry Man" plates, so called from the poem of that name, a line of which is inscribed upon each plate Mr. R. A. Newcombe's collection

the use for which has died out. The possetpot (of which an illustration is given) was a vessel made in many parts of England and in a variety of wares. It was ornamented with several handles, and was the forerunner of the loving-cup.

"Posset" is a mixture of hot milk, ale, sugar, spices, and sippets of oatcake or bread. The beverage was brewed and drunk spices, and sippets of oatcake or

at supper on Christmas Eve, and the posset-pot was generally only used upon this one occasion in the year, and was treasured as an heirloom in the family. A ring and a silver coin were dropped into the beverage, the pot being handed round, and each person tried with the "piggin," or long-handled ladle, to become the possessor of one or the other of these.

The candlestick, of large and small size, generally ornamented with many handles, was also made at Wrotham, and profusely was

decorated with slip.

In 1676, at Lambeth, a Dutchman, Van Hamme by name, took out a patent to make pottery " after the way practised in Holland. This was the first tin-glazed delft

ware made in England,

A favourite vessel made at Lambeth was the wager puzzle jug, which was for a couple of centuries popular in village inns. They had a secret passage in the hollow handle, and the numerous spouts and a secret hole concealed under the top of the handle had to be covered with the fingers before the liquid could be imbibed.

A nest of three or six cups, joined together by their handles, and known as "fuddling cups," were also popular, and to empty one the drinker must empty all.

A set of six large plates, or dishes,

made here are known as "Merry man" plates. Upon each is inscribed a line of this poem:

> What is a Merry Man? Let him do What he Can To Entertain his Guests With Wine and Merry Jests. But if his Wife do frown. All Merriment goes down.

Lambeth delft was painted with designs in blue, purple, and yellow, and more rarely with green, black, red, and puce. The colours were laid on over the enamelled cream or buff-coloured surface and under the thin glaze. Posset and drug pots were also made, and the latter are keenly sought after in these days. This factory was noted for its wine-jars, inscribed with a date ranging from 1642 to 1659, and with the name of the wine.

Ornamental stoneware was also manufactured at Lambeth in the early days. The works flourished until the close of the eighteenth century, when the competition of the Staffordshire potteries proved too much for them. However, this factory has managed to exist from the time of its foundation to the present day—a wonderful record when one considers the vicissitudes of the old English potter.

The Lambeth works now enjoy a worldwide reputation for their Doulton and other wares.



Candlestick, probably made at Wrotham, of dark red earthenware, decorated with dots and sprays of white slip and covered with a yellow glaze. A peculiar feature of Wrotham-ware candlesticks is the fact that they possess

several handles
From the South Kensington Museum



THE ODD FIVE MINUTES



Advice to the Overworked Housewife—Cultivation of Method—How to Begin the Day's Work—The Well-spent Five Minutes—Example to Servants—The Studious Girl's "Odd Five Minutes"—Letter-writing and Mending

WE all know the woman who "never has a moment to spare," who has "no time" for anything, and who seems to imagine that the reiteration of such futile phrases stamps her as a busy woman.

As a general rule, it means simply that she is unmethodical, a bad organiser, and a woman who does not utilise her odd moments

to full advantage.

Her work is badly managed, is done in a haphazard fashion; she may try to do "too much," but she does nothing thoroughly.

The busy woman, in the real sense of the word, says very little about it. She puts brains into her daily routine, utilises all her odd five minutes, and, as a result, she rarely leaves a duty unperformed, a letter unanswered, or a stitch in time undone. It is the same in all ranks of life. Most of us have had experience of the muddling servant, who seems in a continual state of being overworked, and who never "gets straight."

A Feminine Failing

Lack of method! It is the stumbling-block of our sex; where one man is unmethodical, unpunctual, and bustling, you will find half a dozen women. Early training, or lack of training, has a great deal to do with it. Until quite recently, the education of boys was on a much more practical basis; the youth, also, in office or business house is made to cultivate method and exactness in his work.

There is something pathetic about the "overworked," careworn housekeeper, who, according to her lights, is devoting herself heart and soul to her household. The nervous breakdown that is looming ahead of her, the premature middle-age which is the fruit of her misdirected energy, are so in-

evitable and yet so easily escaped.

"The odd five minutes" is the key to the solution. If those harassed house-keepers could only be made to realise the value of the time they waste, and the incalculable benefits to be derived from diligent application to the work of the moment! The good housewife, like the so-called "lucky" student or successful business woman, is the one who applies herself entirely to each duty or detail of the day in turn. She works hard and with enthusiasm whilst she is at it, and then, as whole-heartedly, gives herself up to recreation or rest.

Begin the day's work with the determination to do it cheerfully and enthusiastically. When awakened, do not waste the first five minutes of your new day "snoozing" in bed, but rise and bath, and exercise, and dress in preparation for the day's work.

By rising five minutes earlier, you have

five minutes to spare for breathing exercises. Stand at the open window and take long, deep breaths with the mouth shut. Begin with the arms hanging by the sides, and, with each inspiration, raise them slowly, till they are on a level with the shoulders. The lungs and chest are now fully expanded, and, as expiration begins, let the arms slowly sink till they again hang loosely by the sides.

If you are accustomed to an early cup of tea-many worried housekeepers regard their morning tea as a stimulant for the day's work-do without it from this time forth. You will feel better, and you will save an odd five minutes first thing in the morning. The five minutes immediately succeeding the last mouthful of breakfast should be spent quietly at the table in pleasant conversation or perusal of the morning paper. To rush away immediately after breakfast, however important your household duties may be. is five minutes wasted if you consider the effect on your digestion. If you are an early riser, your servants will cultivate the same desirable virtue; and, if you have devoted an odd five minutes to writing down the work of each, you will not require to worry or nag at them over their morning duties.

A Well-spent Five Minutes

on the part of every household head is in a routine tour or inspection of the whole house each morning.

If every housekeeper would make up her mind to this, things would never get into the state of chaos which exists behind the scenes

in some households.

Beginning with the attics and servants' rooms, the mistress should visit each room in turn at a definite hour. She must give the servants time to have their work finished, and can occupy herself with her own personal duties till that time.

Servants, like the rest of us, have a deal of human nature in their compositions; and, if they know they have to serve a methodical mistress, who has a seeing eye, and who will not overlook careless, slipshod work, they will work accordingly. The touch of the mistress of the house also is required in every room, however well it may be cleaned; she straightens a curtain, removes old magazines and papers, and gives the necessary touch of home to a house.

The daily tour of bedrooms, living-rooms, nursery, larder, and kitchen, allows a mistress to see what department requires her special attentions. Method is akin to genius in that it means careful attention to detail. The methodical woman knows what her maids are doing at any hour of the morning,

and she sets about her own daily duties in a practical fashion.

The Cares of Letter-writing

An odd five minutes in the course of the morning she devotes to answering a note received by the morning's post. If her correspondence is voluminous, she must put aside a definite hour of the day for its disposal. Nothing is so worrying to the ordinary woman as the accumulation of a heap of unanswered letters, notes, and postcards, and it is in connection with letter-writing mainly that the self-styled "overworked" woman complains of lack of time.

The busiest woman Î know boasts that she never leaves a letter unanswered. Five minutes is sufficient time for writing a courteous reply to a morning letter. Nobody expects voluminous correspondence in these days of telephones and telegrams; even the most energetic have no time for letter-writing, as it was known a generation ago.

The Odd Five Minutes of the Studious Woman

A girl who works for her living in a London office, and who has to spend twenty minutes morning and evening in a suburban train, has learned the French language by the diligent use of time which would otherwise have been wasted in the inspection of fashion plates.

The power to do so means an interest in, and aptitude for, this type of work; but girls and women fond of books can generally find an empty half-hour in the day which they can use for mental self-improvement.

Make up your mind to study any language you are interested in; the mere study is a training for the mind and memory, and the discipline of this self-imposed task is excellent. If you do not care for languages, take up botany or nature study. In an odd five minutes you will learn the chief characteristics of one group or order of flowers; and, by taking the flowers as they come in season, you will add immensely to your interest in life. Or, if you live in the country, study British singing-birds.

The old-fashioned woman can spend her odd minutes just as profitably in a more domesticated fashion. The revival of crochet provides excellent opportunities for the diligent disposal of many odd moments.

When the art of crochet is once acquired, it becomes almost a mechanical pursuit; it is no bar to conversation, and is a restful occupation as well. The girl who gets "keen" on crochet will take her work to a concert, and will work a "pattern" in the intervals of a play or musical comedy. The engaged girl will do well to spend her odd five minutes in such useful fashion. In six months' time, by merely utilising an odd five minutes here and an odd half-hour there, she will produce enough crochet to decorate her bed and table linen at a minimum cost.

Knitting is too old-fashioned and too stale an occupation for the girl of the period, but the sensible woman can spend many an odd five minutes making socks and stockings in stray moments. Lace-making is yet another profitable method of disposing of one's odd time. Young and healthy women do not require to consider the question of rest during the day. Their "rests" should consist of change of occupation, and they should always have a piece of lace, or crochet, or needlework to pick up at tea-time or after dinner.

A diligent girl, full of energy and vitality, has no need to sit with folded hands even during that time of the day devoted to recreation. It is another matter for the overworked housewife, who owes it to herself and her family to allow herself judicious

periods of rest during the day.

Five Minutes Devoted to Buttons and Tape

Few men can be made to realise that such an essentially womanly occupation as mending may pall upon their women-folk after a time. "There is only one thing worse than darning and sewing shirt-buttons," said one of the overworked housewives to me, the other day, "and that is writing letters." A little cross-examination elicited the fact that, both in the matter of mending and letter-writing, her dislike was so deep that she never did either till absolutely compelled to do so.

The result was an appalling accumulation of mending and correspondence. Now, if that woman would devote an odd five minutes daily to replacing a button, sewing on a tape, and answering a letter, she would never get behind with her work, and would consequently escape much worry and tribulation.

Five Minutes' Rest

The best advice which can be given to the busy woman is to acquire a habit of resting. Few women know how to rest properly. When utterly fagged and worn out with the petty details of house management, they will go out calling or shopping, or spend half an hour chatting, under the mistaken idea that they are having "a rest." I do not advocate loafing. Indeed, certain people rest best in change of occupation. The overworked brain may be rested by a walk in the fresh air, a spin on a bicycle, or a game of golf; whilst the woman who spends most of her day out of doors will rest in reading quietly or listening to good music.

But, for the woman whose day is made up of irregular, harassing, household duties, short intervals of complete rest will do much to make life easier, healthier, and happier. Let yourself "go"; lie down on a couch with the limbs and body flaccid, close the eyes, and try to keep the mind a blank.

Five minutes' real rest about midday, and again in the afternoon, is not time wasted, however "busy" you may be. You will be brighter and more able to tackle your work afterwards. Cultivate the habit of resting whenever you get the chance.

There is no need to sit rigid and erect even in a train. Acquire the art of getting into the most comfortable position you can, close the eyes, and rest your brain. The sensation of fatigue is Nature's warning to us to rest.

ECONOMY IN LIGHTING

Continued from page 3228, Part 27

The Appearance of Good Paraffin Oil—The Best Burners for Oil Lamps—Some Useful Devices— Danger of Glass Containers—The Best Form of Lamp Globes—The Management of Lamps

PARAFFIN or kerosene oil is a refined petroleum, the product of the oil-wells of Russia and of the United States.

As supplied for domestic use, it is a colourless, or nearly colourless, fluid, and should be free from turbidity and floating dirt particles. It should be stored in an iron drum with a tap, by which the oil may be drawn off without disturbing the sediment, of which a certain amount is generally

present.

Under ordinary careful management, provided a good quality of oil is used, paraffin is perfectly safe. Many of the supposed explosions of mineral-oil lamps are not explosions at all, being the result of the overturning of the lamp, and the escape of the oil, which then becomes ignited. Cheap oils are dangerous on account of their low "flash-point," or, in other words, of their volatile quality, which may possibly lead to an explosion in a badly constructed lamp.

Lamps

Mineral-oil lamps are of several types distinguished by the forms of their burners, the more important of which will now be noticed.

The "central-draught" burner uses a tubular wick, and produces a cup-shaped flame. Air is supplied to the outside of the flame through the perforations in the outside metal-work of the burner, and to the inside of the flame by a tube running through the oil reservoir from below, and forming the inside support of the tubular wick. A spreader—a mushroom-shaped appliance—is inserted in the top of this tube to direct the

central current of air on to the flame, and thereby to expand it into a cup form, the object being to intensify the combustion of the oil, and at the same time to give the flame a larger effective area. The centraldraught burner is the best form for ordinary domestic use, and is said to give a maximum of light for a given consumption of oil.

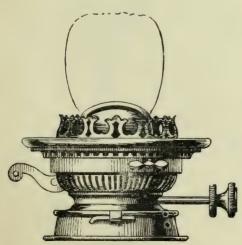
The "duplex" burner employs two flat wicks, side by side, and though not quite so efficient as the central draught, is a simple and easily managed burner, and is preferred by some on account of the ease with which it may be trimmed and kept in good order.

Single flat and round wick burners of simple construction are used in small lamps, and call for no special description.

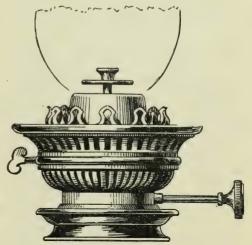
Useful Mechanical Devices

Lamp burners with patent extinguishing devices which act in the event of the lamp being overturned are desirable in the interests of safety, especially when the management of the lamps is left to servants; and those burners fitted with mechanism to raise the chimney support, and thereby enable the wick to be lighted without removing the chimney, are convenient, and save a certain amount of breakages, as well as soiling of the clean chimney by handling.

The use of lamps with glass containers cannot be too strongly condemned, because of the obvious danger of fracture. The only excuse for the glass container is that the supply of oil is visible; but if lamps of ample capacity be bought a daily trimming and replenishment is sufficiently frequent, and then there is no necessity to watch the

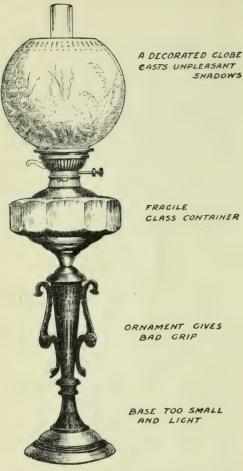


ORDINARY DUPLEX



CENTRAL-DRAUGHT

Two of the best types of lamp burners. The central-draught burner is said to give a maximum of light for a given consumption of cil



A type of lamp that should not be purchased. It is devoid alike of artistic merit and practical usefulness

oil level in the container. Oil level indicators have been fitted to certain types of lamps.

Lamp containers should have a removable cap for filling, placed near the circumference, so as to be accessible.

When the burner has to be removed for refilling there is always a liability of the oil draining from the wick and soiling the outside of the lamp.

Lamp burners which are secured in their containers with a bayonet joint, are less satisfactory than those with a screw joint, because the joint in time becomes loose, and the burner is apt to fall or be knocked off.

The best form of container is one which has a concave depression on its upper surface for the purpose of preventing spilt oil from running downwards.

Table lamps of pillar form should have heavy bases of ample size, and those with claw feet should have three feet in preference to four, as they are more stable.

Much ornamental brasswork is undesirable, as it is difficult to free from the oil, which is sure, sooner or later, to get into its crevices, and such lamps are not so easily lifted.

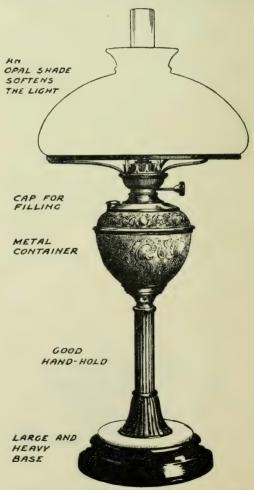
Table lamps with removable containers are liable to accident from incautious handling. Bracket and floor lamps are generally so made, but the risk in their case is less, as their supports are usually left undisturbed.

Suspension lamps should have chains of ample strength. Many inexpensive lamps of this type are unsafe owing to the flimsy character of the links. Those in which the links merely hook together are dangerous, unless the hooks be so arranged that they cannot be disengaged without bending the metal-work.

All suspension lamps should have ample smoke-caps to save the ceiling from carbon

Opal domes are efficient as reflectors to intercept and throw downwards the bright rays, which otherwise would go to illuminate the ceiling; silk shades are less so. Opal domes are best for table pillar lamps when the light is required on the table for meals or work.

Globes are useful when it is desired to diffuse the light generally throughout the



A safe and useful type of table lamp, good in design and well adapted in every respect for its purpose

room. Those of opal glass suppress all glare from the flame, but they absorb nearly 50 per cent. of the useful light. Frosted globes are better in appearance, and absorb only 15 per cent. of the light. Cut, engraved, and coloured glass globes are objectionable because of the non-uniform character of the light they transmit, and the same applies to blown glass globes and cup shades, when the transparency of the glass is broken by flutings and other patterns.

Silk shades, used mostly with floor and table lamps, for decorative effect, should be lined with white silk, whatever may be the colour of the outside covering, and the top opening should be large enough to prevent scorching by the heat radiated from the lamp chimney. Red shades are said to have a bad effect on the eyes. Yellow, white and green are better colours.

white, and green are better colours.

Pendant lamps fitted with polished and lacquered beaten copper reflectors are decorative in character, and are said to render the light shadowless.

Talc diffusers, to fit to the lamp chimneys,

are useful in distributing the carbon emitted from the lamp when it is burning, but they do not consume it.

MANAGEMENT. The common complaint that lamps are messy and troublesome to manage has very little foundation, except in the minds of those persons who will not take the trouble to master the simple details of trimming.

of trimming.

Wherever lamps are used as the principal means of illumination, proper appliances should be at hand for trimming them.

These should comprise:

Oil-drum with tap, filler, small tin funnel, soft absorbent duster, chimney brush, scissors or wick cutter.

A spare supply of wicks and chimneys for all lamps should be kept, and stored in a dry

All lamps which have been burned at night should be trimmed the following morning, and the operation should never be entrusted to either careless or unskilled hands.

To be continued.

ECONOMICAL HOUSEKEEPING

Continued from tage 1988, Part 25

Value of Empties-Taking Advantage of Sales for Household Requisites

In this connection, note should be made of certain allowances for returned empties, in the form of bottles and boxes. Biscuits bought in the tin are charged with the value of the tin, amounting to as much as 8d. for a full-sized tin, which is allowed on its return to the shop. In some cases this may represent one-third of the sum paid for the full tin. Where servants are kept, carelessness in such matters plays into their hands, and enables them to obtain pocket-money in return for the unconsidered empties.

Questions of free delivery may often be solved in favour of the purchaser if the matter be broached and agreed upon at the time of purchase. In some establishments free delivery is made conditional on the order reaching a certain money value, and although it would be false economy to make unnecessary purchases for the purpose of obtaining the benefit of free delivery, it may often happen that the value of the order may be brought to the required limit by the inclusion of some additional item, or by increasing the quantity of one. Much trouble may be saved and economy effected by preparing a shopping list beforehand.

by preparing a shopping list beforehand.

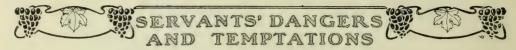
Another point, which hardly receives so much attention as it deserves, is to watch the market, so accommodating one's requirements that when a certain article is high in price its place may be taken by something else. Fish frequently fluctuates in price, and when soles are 1s. 8d. a pound, it would be advisable to forego that kind of fish and to substitute cod, at 6d. per pound. And so with other commodities which are subject to fluctuation. This implies that the housewife should personally attend to

the shopping, which is really the only plan by which economies may be effected. Servants, as a rule, are little interested in making a bargain when they are not spending their own money.

The same article is not always priced the same at different shops, so that a little trouble spent in making inquiries may reveal just where a given article may be obtained at its lowest market value without deterioration in quality. This applies particularly to proprietary articles, the quality of which does not vary. If it should be a convenience to purchase all goods of a certain class at one shop, say, groceries, the shopkeeper, on learning that one of his competitors is selling an article below his price, will generally concede the difference rather than lose a sale, and possibly a customer.

It is almost superfluous to mention the half-yearly sales at the large drapers' establishments. Though dear to the heart of those who study economy in dress, they also afford opportunities for buying many things of household utility at lower prices than usual. Table-linen, bed-linen, cloths, dusters and towels, carpets, rugs, and upholstery materials are amongst the articles the purchase of which may generally be deferred till "sale time," and then effected at prices considerably below current rates.

The householder must have a sharp eye on little expenses. "A small leak may sink a great ship" is an aphorism quoted by Dr. Franklin, and it has an appropriate application in the scheme of household economy. "The needless thing is dear at a penny" is another wise truth that should not be overlooked in domestic expenditure,



By ELIZABETH STENNETT

The Disadvantages of a Basement House-Area Courtships Inadvisable-Dishonest Liberality-How the Burglar and the Blackmailer Acquire their Information

THE conscientious housekeeper who honestly endeavours to maintain a thorough grasp of her domestic affairs in all departments should keep a wary eye upon the area. That there are possibilities of danger in the areas of our houses is recognised by most people; but by few is it realised how numerous and serious these dangers are.

Apart from hygienic considerations, upon which we shall touch presently, an area entrance is objectionable from the fact that the mistress cannot very well keep it under observation. It is her own fault if she is ignorant of what takes place at the front door, but unless she is of an exceptionally prying disposition, she can hardly know all that occurs at the basement entrance. often she satisfies herself by providing the area gate with a lock, and seeing that it is used after dark; but while this is in itself a wise precaution, it obviously does not lessen the dangers of the daytime. Indeed, it may, to some extent, increase them by causing undesirable visitors to call in the afternoon instead of in the evening. Some go so far as to unlock the area gate only on the periodic visits of the coalman, the dustman, etc., but this is apt to prove very inconvenient.

The real solution of the difficulty is to live in a house that has no basement. But, unfortunately, the value of land in our large towns causes most houses of any pretensions to be built with a semi-subterranean region, which usually accommodates the kitchen and the domestic offices. Forewarned, however, is forearmed, and if the mistress of such a house will only take the trouble to understand the special dangers connected with an area entrance she may, by the exercise of commonsense and kindly supervision, do much to

lessen them.

The Dangers of Followers

Kitchen courtships constitute one of the less serious of these dangers. It is a wellworn joke that the policeman has a special predilection for the cooks on his beat. In London, however, the maid-servant generally prefers the soldier; but, for some strange reason, there seem to be few servants who can resist the fascinations of a man in uniform, and area friendships of this character need to be guarded against by the mistress of the house both in her own interest and in that of the servants. The intentions of Tommy Atkins or of Robert may, of course, be strictly honourable; but, on the other hand, they may not, and, in any case, surreptitious courtships of this character are distinctly inadvisable. The mistress who takes a

conscientious interest in the welfare of her servants should not only warn them against this kind of thing, but should also prevent

A warm supper on a cold winter's night is, no doubt, a strong temptation to the average policeman, whose lot is sufficiently comfortless; but it is the mistress of the house who is the loser by the transaction. It is no part of her duty to provide refreshment for the male acquaintances of her maids. and when she finds reason to wonder at the speed with which the remains of a cold joint will vanish, she would do well to find out how many mouths she is really feeding. It is not sufficient, however, to forbid the entertainment of visitors in the kitchen; cold provisions are easily handed up through the area railings.

Dishonest Generosity

That touch of Nature which is popularly supposed to make the whole world kin may cause some mistresses to look with a lenient and even sympathetic eye upon "followers": but it is only common-sense to make it a rule that servants' visitors are limited as to number, and that none are to be entertained without the knowledge of the mistress.

In this connection it should be borne in mind that the relatives of servants sometimes levy toll upon domestic stores; and it is often a good plan not to engage those whose relations live in the neighbourhood, unless their character is known to be above suspicion. In many a case the old folks at home have been kept well supplied with groceries, cold meat, and the like by the kindly but dishonest generosity of the cook, who has regularly handed out parcels after dark. This, of course, is usually a reflection upon the managing qualities of the mistress, for if provisions are systematically ordered and apportioned, it will be impossible for any

serious leakage to escape speedy detection.

There is a still more serious danger in connection with visitors to the area door. The average servant is usually open to flattery, and apt to welcome a passing flirtation as a pleasant relief to a somewhat monotonous life. Hence burglars and other bad characters often avail themselves of the accessibility of a thoughtless servant when they wish to obtain information about the

house.

The only way to prevent this is to warn the servants against promiscuous acquaintanceships, and rigidly to prohibit all gossip at the doors.

To be continued,



This section is a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents:

Is its scope can be seen from the Beautiful Women in History Treatment of the Hair The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty Freckles, Sunburn
Beauty Baths

Manicure

The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods

Beauty Secrets Mothers ought
to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure,
etc., etc.

BEAUTIFUL WOMEN IN HISTORY

ELIZABETH DANTE GABRIEL ROSSETTI

By PEARL ADAM

EVERY one is familiar with Mrs. Rossetti's beauty. It entranced her husband so completely that he immortalised it on many a canvas, and, even where he did not actually set out to paint her portrait, the type she represented always left its mark on his work.

And she was wonderfully beautiful. Her eyes must have been indescribable; no two of her admirers saw them alike. To one they appeared an unsparkling greenish blue, to another a golden brown, while Lady Burne-Jones, who knew her well, calls them agate colour, and wonderfully luminous, whose light seemed scarcely to be veiled even when the deep, perfect eyelids were drooping over them. Her lips were full and curving, her skin white and delicately pink, and the beautifully poised head was crowned with a wealth of soft and shining redgold hair, which was always very loosely arranged, and fell in heavy wings over her temples.

The Artist and His Model

Her name, before she married Rossetti, was Elizabeth Eleanor Siddall. Her father was a Sheffield cutler, who had moved to Newington Butts. But we know little of her people. Rossetti's brother William remarks that her sister was a pleasing young woman, that her elder brother was a sensible, well-conducted man, and that the younger was somewhat weak-minded. Elizabeth seems to have been quite the most talented of the family. They were very poor. Elizabeth herself was earning a living as shop assistant in a bonnet shop in Cranbourne Alley, near

Leicester Square, in the year when Rossetti met her for the first time.

This was early in 1850. It chanced that Walter Howell Deverell, a clever young artist and a great friend of Rossetti's, accompanied his mother to this shop one day, and his attention was attraced by Elizabeth's lovely face and tall, graceful form. He decided that she was just the model for the figure of Viola in a scene between Viola and the Jester from "Twelfth Night," on which he was then engaged. He obtained Mrs. Siddall's address, persuaded her to allow her daughter to sit for him, and carried her off to his studio. There she met Rossetti, who was his friend's other model for this picture. The two fell deeply in love, and about a year afterwards they became engaged.

The Troubled Way of Love.

As the intimacy between the two grew, Rossetti found that Elizabeth's uncommon beauty was by no means her sole attraction. In spite of a lowly birth, she had a singularly refined nature, and there was a sweet reserve in her manner that was very fascinating. She had been given very little education, but she was fond of reading, and had employed her leisure hours well. Moreover, to Rossetti's delight, she soon showed no small talent for art and literature, and her lover took the utmost interest in her painting and her poems, and was most enthusiastic over them.

Of course, he was never tired of painting her portrait, but the first great picture in which she figures is the water-colour representing Beatrice denying Dante's salutation at the marriage feast.

The engagement was a long one, partly owing to Rossetti's lack of means, and partly to Miss Siddall's delicate health. She developed a tendency to consumption, and Rossetti sent her to Hastings. He spent much time with her there, and as a result got into financial difficulties. John Ruskin,

however, who much admired the young artist's work, generously came to the rescue, and put him on his feet again.

Ruskin was most enthusiastic in his praises of Miss Siddall. whom he spoke of as a "noble, glorious creature," and he looked after both her and Rossetti with almost fatherly care. In the spring of 1855, he made the arrangement with her that she should execute various works for him. up to the value of £150 a year. But two years later her health was so precarious that she was unable to fulfil her part of the bargain, and although Ruskin was perfectly willing, even anxious, to continue the allowance without any return being made, she and Rossetti naturally felt they could not take advantage of this generosity.

In June, 1855, Ruskin gave her an introduction to Dr. Acland, of Oxford, and she remained his guest for some little time, that he might the better examine the condition of her health. She spent the winter of 1855-6 in the South of France, at his suggestion, but she befor the next few years

was always very ill. Rossetti's anxiety on her behalf seriously interfered with his work at this time.

In 1860 he decided to marry her. letter written to his mother from Hastings he says:

"Like all the important things I ever meant to do—to fulfil duty or secure happiness—this one has been deferred almost beyond possibility. I have hardly deserved that Lizzie should still consent to it, but she has done so, and I trust I may still have time to prove my thankfulness to her.'

And in a letter to his brother written at

the same time, he says

"Lizzie's health has been in such a broken and miserable state for the last few days as to render me more miserable than I can possibly say. . . . I have been inquiring as

to a special licence. as there seems little prospect of her being able as yet to enter the cold church with safety, but I find this promises so much delay and expense as to be hardly possible. The ordinary licence we already have, and I still trust to God we may be enabled to use it. If not, I should have so much to grieve for, and, what is worse, so much to reproach myself with, that I do not know how it might end for me.

But they were married, after all, at St. Clement's Church, Hastings, in the unlucky month of May. The honeymoon was passed in France. They spent a few days with some friends of Rossetti's in Boulogne, and then went on to Paris. Here he completed his "How they Met Them-selves." Mrs. Rossetti was the model for the swooning girl. Tra-dition has it that the person who meets his or her own wraith may expect to die before many months have gone by, and strangely enough, Mrs. Rossetti's death took place in less than two years' time.

These two years The young people were

other, besides being very much in love. Rossetti could never have settled down to a thoroughly domestic life. For years he had seldom left his work until nine at night, when he rushed out to dine at a restaurant. His wife, on her side, had no taste for housewifery, and these bachelor habits of her husband's suited her well. The two had many friends, the most intimate of these being the



came no better, and Elizabeth Dante Gacriel Kossetti, whose incomparable beauty her were very happy ones.

for the next few years

husband has immortalised on many a canvas

The young people were (From a painting by Rossetti, South Kensington Museum)

3351

Madox-Browns, the Morrises, and John Ruskin. The last named wrote the following beautiful little note to Rossetti soon after

his marriage

"I think Ida" (his pet name for Mrs. Rossetti) "should be very happy to see how much more beautifully, perfectly, and tenderly you draw when you are drawing her than when you draw anybody else. She cures you of all your worst faults when you only look at her."

Swinburne was another of their little circle, and his opinion of Mrs. Rosset i is well worth quoting: "To one, at least, who knew her better than most of her husband's friends, the memory of all her marvellous charms of mind and person, her matchless grace, loveliness, courage, endurance, wit, humour, heroism and sweetness-is too dear and sacred to be profaned by any attempt at expresson."

Her Death

Some of Rossetti's pet names for his wife were strange indeed—he constantly refers to her as Guggum, Guggums, or Gug! Mrs. Rossetti also called him the last, and perhaps she invented the name for him on the strength of its beginning with the same letter as Gabriel.

Throughout her short married life Mrs. Rossetti was seldom well, although she was never quite so ill as she was just before her marriage, and she died in 1862, as a result not of consumption, but of an over-dose of laudanum, which she was in the habit of taking to relieve the acute neuralgia from which she suffered so much. Her death was a terrible blow to Rossetti. They had been dining with Swinburne, one cold February night, at the Sablonière Restaurant, in Leicester Square. Rossetti went home afterwards with his wife, and

then went out again to his class at the Working Men's College. He returned to Chatham Place about eleven, to find Mrs. Rossetti insensible, while on a table beside her was an empty phial which had contained laudanum. Doctors were summoned immediately, but she never regained consciousness, and in the early morning she died.

Her husband was nearly mad with grief. "Oh, Lizzie, Lizzie, come back to me!" he cried, as he stood by the corpse, in deepest agitation. And on the second or third day after her death, when she looked even lovelier than ever, he refused to believe she was dead. It might be a mere trance, he insisted, and he could not rest till doctors had been called in and had assured him she was indeed no more. He placed in her coffin the MS, of a number of his poems. "I have often been writing at those poems," he said, "when Lizzie was ill and suffering, and I might have been attending to her, and now they shall go." Seven years later, however, he yielded to the entreaties of his friends, and after much hesitation allowed them to be recovered from the grave.

Rossetti's Sorrow

There seems no doubt that his wife's death unhinged Rossetti's mind somewhat. Two or three years afterwards we find him giving much attention to spiritualism, in the hope of communicating with her; and one day he brought home from his rambles a chaffinch, which, he informed his friends with conviction, was the spirit of his dead wife.

The paintings she has handed down to us are distinctly like her husband's in tone, though the draughtsmanship is less perfect, and the colouring more crude. Nevertheless she had a romantic imagination, and her

work is graceful.

THE ART OF HAIRDRESSING

By DAVID NICOL, Diploma of Honour at the Paris Exhibition. Coiffeur by Appointment to H.M. The Queen

Continued from page 3115, Part 26: see also Frontispiece

Some further Notes on the Foundation-Pads, and How to Fix Them-Detachable Pads-Pads Made by French Combing-Dressing the Hair in Different Styles

Before considering pads, their use, and how to fix them, I should like to say a little more about that very vital part of the colffure—the foundation. In the last article directions were given regarding the correct way to make and fix a foundation. Now, let it be clearly understood that the foundation has no connection whatever with the front hair. It is divided from it by that circular parting previously described, and the front hair is only attached to it by pins or combs when the actual dressing of the hair begins.

Let me warn ladies with a moderate allowance of hair against skimping the foundation. They often feel they want to use the hair that should form the basis of their coiffure for curls, knots, etc. And the

foundation suffers in consequence. Either make a proper foundation—or do without it. It is better to be without one than to make a bad background, which, through its skimpiness, only slips and wriggles, offering no security to the dressing. Short, thick hair is far better tied, because such hair is hard to twist into a tail, and unsatisfactory when twisted. When the hair is tied, rest assured that the firm lump of hair below the tying place forms an admirable foundation. Do not think it is necessary to coil the hair as well as tying it. tied, the foundation is as complete as when merely coiled, and the hanging tail of hair can then be used for anything decorative.

Pin or tie the foundation very securely. A rickety background is worse than none.

Pins should be placed with decision, and worked in and out for security. When completed the perfect foundation should look like a neat coil of hair with a clear division surrounding it; or the same division encircling a firmly tied tail of hair.

Once the foundation has been properly made, it is time to begin dressing the rest of the hair. The front and side portions—most important items, these—are hanging over the forchead and ears, ready for use. If liked, a little fringe of hair for subsequent French combing is left all round the back of the head below the foundation.

The first step towards the actual dressing is connected with pads. Are they to be used or not? Now, pads may be of two kinds: (1) Those made of the hair itself by French combing; (2) those manufactured from ladies' combings or boughtin either case unattached to the head. former kind of pad is the more popular nowadays, as many ladies have an invincible prejudice against put-on pads. They think them heavy and awkward. Certainly French combing the hair gains

exactly the same effect as a detachable pad, and is more comfortable. But it cannot be denied that under very heavy hats



How to place a Pompadour frame on the head. The ends should come almost above each ear, and be pinned securely in position

this sort of pad is liable to collapse, and the coiffure to lose its shape. Still, comfort is a great consideration, and a comb carefully passed through the hair—the pointed end of a tail-comb for preference-will soon lift a damaged dressing into position French combing may squashed and flattened, but it never comes out until the hair is undone and brushed. Many ladies prefer to French comb their own hair and risk the possible disorder after wearing a hat than revert to stuck-on pads. But to all ladies with thin tresses my strong advice is—wear a light pad, because with fine hair French combing is never very satisfactory. Pads, as such, have rather lost favour nowadays, simply because ladies remember the weighty arrangements of our grandmothers' time.

As a matter of fact, the pads of to-day light, airy, featherweight inventions-have no possible relationship to the heavy, clumsy, unhealthy, airless contrivances of a few years ago. Hair-dressing has made vast strides latterly. Ladies are beginning to realise that it is an art which can make or mar their appearance. A great deal of the modern prejudice against bought pads arises from ignorance of their improved conditions. I do not deny that old-fashioned pads were horrors to be avoided studiously by the woman who respected her hair, and did not desire constant headaches. But such a reproach cannot be levelled at the pads of to-day.

A great many ladies prefer not to French comb their hair—this, again, arises from an erroneous impression that such a course is injurious. So they have those combings which are not long enough for a genuine "tail" made into light rolls, which they use as pads. And very excellent pads, too. It is necessary to give an explanation of pads attached, and pads detached, as so many ladies use either method according

to their own fancy.

How to Fix a Pad

When the pad is part of the hair, and is made by French combing, the fixing of that pad and dressing the front hair are synonymous, and will be described in due course. But when the pad is detached it has to be fixed, and properly fixed, before the front, side, or back hair is touched. Whether the pad is part of the hair or separate, French combing is imperative. A full description of the correct way to French comb the hair appeared in the last article, and should be carefully studied before attempting to

dress the hair or fix pads. To fix a pad, the front and side hair must be divided according to the style of dressing desired. We will suppose that a pad has to be fixed for a Pompadour dressing. Divide the front hair three times, leaving a piece hanging over the forehead, and two pieces over each ear. Lift the centre piece in the left hand, and French comb it lightly but firmly, as previously directed. Repeat the same process with the side pieces, dividing each piece once or twice, if needed (according to the thickness of the hair). The hair to be used for dressing is then standing round the head with the Frenchcombed portion nearest to the foundation. Between the French combing and the foundation the pad is placed.

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Take the pad-which, for a Pompadour dressing is usually in one piece-and lay it along the head between the foundation and the loose French-combed hair. The ends of the pad should come almost above each ear. Fix the pad securely with several pins at the ends and the centre, pinning it to the foundation. It is then perfectly firm, and rests against the foundation on one side, and the French-combed hair on the other. When the pad is fixed, the front hair is raised, and lightly smoothed with a small brush; then drawn across the pad and pinned to the foundation beyond. This method of fixing the pads obviates all possibility of slipping, and therefore is worth careful consideration. For, as all ladies who use them will agree, there is nothing worse than a vacillating pad.

If the hair is dressed with a side or centre parting, the method is much the same, only the pad is then in two pieces. The hair having been parted in the necessary place, and French-combed lightly (do not French comb as much with a pad as without), the pads are again placed between the loose hair and the foundation, running up to the parting and down to the ear on either side. Fixing a pad is really a very simple matter if there be something solid to fix it to.

The Choice of a Style

It is useless to try to fix a pad to a lot of loose, unsecured hairs, which will be pulled in every direction once the dressing starts. French combing is doubly necessary when a detachable pad is used, because, without it, even the nicest hair is apt to divide in time, and reveal the pad. With proper French combing above it, the pad runs no risk of being exposed to the public eye.

Having made the foundation, and fixed the pads—if any are used—it is time to deal with the difficult problem of the style in which the front hair is to be dressed. Some ladies prefer themselves with a centre parting, others vary the style of their dressing every week or so. I would only add a word of warning—an upstanding coiffure is fatal to a long, thin face, and broad, short features do not look their best

with a wide type of dressing.

The styles for dressing the front hair are actually four, which may be varied by the addition of side curls or extra puffs. When no separate pads are used, it is as well to understand the correct way to make a pad or French combing for: (1) Pompadour; (2) centre parting, à la Vierge; (3) centre parting, Louis XV. (three puffs); (4) side parting. The Pompadour style is well known, and very popular. It looks well in soft, wavy hair which falls a little forward over a pretty forehead. If no pad is used, the hair must be divided as before. The number of times it is redivided for making the pad depends on the quality of the hair. Taking each strand in turn, French comb them thoroughly on the side furthest from the face. A good, thick ridge

of shortened hairs should be left, close to the head. The pieces are then gathered together in one hand—sometimes half is done at a time—and brushed lightly on the side that will show, so as not to remove any of the French-combed pad. The hair is then drawn back towards the foundation, the ends are turned under to the desired



A pad in two pieces in position on the head, between the loose hair and the foundation

size, and the roll is secured with pins or combs to the foundation.

For a centre parting a la Vierge, the pad is only small. Having parted the hair in the centre, and again above the ears, divide each side in half, and lift it upwards towards the centre parting. French comb the two centre pieces on the underneath, and the side pieces on the part nearest to the back of the neck. When the hair is dressed, this again forms a pad. For the Louis XV. puffs, divide the hair as before, but French comb the centre pieces almost as for a Pompadour dressing—i.e., on the inside. When brushed, they are twisted round and drawn down on to the forehead. Divide the side pieces several times, and French comb them underneath, These puffs need rather substantial pads, and so the French combing must be very decided.

For a side parting the method of making a pad of the hair itself is much the same as for a dressing à la Vierge, the parting only being moved. The hair is French combed underneath, towards the ears and back of neck, and is drawn smoothly across the head, or pushed outwards into a slight puff.

To be continued.



A.C. A.N. A.I.D. (T.O. D.E.A.I.)

DIET AS AN AID TO BEAUTY

Sallow Complexions Caused by Wrong Diet—The "Mixed" Diet is Sensible—Special Diets may Cure Special Ills—Foods which Harm the Complexion and Foods which Benefit the Complexion

DIET plays an important part in the make-up of a personality—"tell me what you eat and I will tell you what you are" being a big psychological and physiological truth compressed into a small saying.

Moore, in an anecdote about Lord Byron, says that when he (the historian) was eating a beefsteak, Lord Byron watched for a while, and then said gravely: "Moore, don't you find eating beefsteaks makes you ferocious?" This was a whimsical allusion to the truth which has made some famous and probably over-zealous actors suit their diet to the parts they were playing.

Digestion and Beauty

If there is any lesson to be drawn from this conduct, however, it is that a mixed diet, rather than an extreme of any kind, is the best for one who wishes to hold a

place in this world of many duties.

A famous physician has said that most people over the age of twenty-five suffer from some form of indigestion, and certainly indigestion is the greatest enemy to the complexion. But there are so many forms of indigestion that often this enemy, masquerading under another name, avoids detection. A dull, earthy skin belonging to a phlegmatic temperament is an obvious result of indigestion, and the cure lies in some sacrifice of the inclination, especially if the sufferer follows a sedentary occupation and wishes to sit and rest in her spare time. For such, fresh air, active physical exercise, rowing, running, skipping, and tennis are necessary. The body should be well frictioned every morning, if only with a rough towel, and the diet must be light, digestible, and nourishing.

It is a strange fact that women of the type under discussion are fond of the very food they should avoid, and pastry, sweets, and malt liquors often form part of the chosen meal, whilst tea is resorted to at any hour of the day. With regard to tea, properly made and of a high quality—in the first place, it can be a useful and gentle stimulant, which it is a mistake to supplant by cocoa very often, because with some people cocoa is likely to cause biliousness. A well-known beauty specialist without doubt owes her success to the important

place she gives diet in her treatment. She says that often the first look at a woman's face enables her to tell whether "the complexion was made up largely of food like pastry and bacon, both these particular articles of food making the skin greasy."

A sallow complexion is caused by some illness of the liver, and bilious people can only attain a clear, fresh look by avoidance of particular food and an excess of any. Tea, coffee, and spirits are injurious, but milk—it can be rendered more digestible by the addition of a pinch of salt—is a beautifier. Bicarbonate of soda in small doses is a treasure to the woman of sallow complexion, and a seeming miracle has been worked by taking every other day half a teaspoonful dissolved in warm water, with, of course, careful attention to diet at the same time.

But with regard to special diets it is the height of folly for anyone to adopt any one of them unless under medical advice. At the same time, there is no doubt that a vegetarian diet is a means towards getting a beautifully clear complexion, vegetarians themselves quoting the case of Daniel, who became "fairer and fatter" after a diet of "pulse and water."

Foods Harmful to the Complexion

Dr. Haig (the author of a system of curing rheumatism and kindred complaints by a diet from which all articles tending to the produce of uric acid in the blood is eliminated) said that in two instances, at least, his patients become possessed of such remarkably clear and smooth complexions that they were accused of using cosmetiques.

For the purposes of this article, food may be regarded as divisible into two classes—one of foods which harm the complexion, and the other of foods beneficial to the beauty-seeker. Meat is in the first class, especially pork and veal, since these are digestible by few people. Anything found indigestible by the individual must be also put in the first class, and so peas, beans, and lentils are to be banned by many women, especially if their lives are sedentary or if they fear obesity. If they agree, however, they are food for the complexion.

To be continued.



CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

The Baby
Clothes
How to Engage a
Nurse
Preparing for Baby
Motherhood
What Every Mother
Should Know, etc.

Education

How to Engage a

Private Governess

English Schools for

Girls

Foreign Schools and

Convents

Exchange with Foreign

Families for Learning Languages, etc.

Physical Training
Use of Clubs
Dumb-bells
Developers
Chest Expanders
Exercises without
Apparatus
Breathing Exercises
Skipping,
etc.

Amusements

How to Arrange a
Children's Party
Outdoor Games
Indoor Games
How to Choose Toys
for Children
The Selection of Story
Books,
etc.

FANCY DANCES FOR CHILDREN

I. THE SCARF DANCE

By Mrs. WORDSWORTH, Principal of the Physical Training College, South Kensington

Scarf Dances in Foreign Countries—Association with the East—Pictures and Statues Illustrating
Scarf Movements—A Pretty Scarf Dance for Children

THE scarf dance is essentially cosmopolitan. every nation and almost every clime it belongs, in one form or Originating in another. the Far East, where, in centuries gone by, every dance needed a veil or scarf to accentuate the grace of the dancer, scarf dances have spread through Europe.

To different places they have attached themselves in various ways. Greece, the scarf has always been a popular adjunct to dances. Russia, the peasants use kerchiefs, veils, or scarves in most of their measures. France owns an oldfashioned handkerchief dance, and in Englandexcept in purely "fancy" dances, the scarf is confined to the square handkerchiefs which are such an important feature of morris dances.



Fig. 1. Introductory movement, the scarf

Preparing to pick up

Our maypole dance is an Anglicised version of a scarf dance, with coloured ribbons replacing scarves. In parts of the country, and by many teachers, a charmingly quaint oldworld measure called "My Lady Greensleeves" is still remembered. In it scarves are much used.

But it is to the East that scarf dances really belong. In India, China, Persia, Arabia, and Turkey, in temples, palaces, and harems, the scarf dance finds its true envir-To be really onment. effective, a scarf dance needs an Eastern setting. It wants gleaming jewels, and the queer lights of some Eastern courtyard. It needs soft cushions, on which graceful women sit or lie; marble floors, and huge waving fans, and, of course, dusky hued slaves solemnly beating on strange instruments.



Fig. 2. The scarf is twisted round the head, the right arm following the motions of the left

In such an atmosphere, full of Oriental sounds and scents, to the monotonous beating of toneless drums, slender brown figures sway and twirl. Starting with a deliberate, languorous grace, with mazy veils or scarves entwining their jewelled arms, the Eastern dancing girls begin a series of wonderful



Fig. 3. Springing pas de basque, in which the scarf is dropped towards the feet, then thrown quickly round the head

movements and pictures. As the music quickens, their feet move—faster, faster. The scarves fly out and inwards, clinging, curving, circling, adding to the natural beauty of pose and step. In a mist of coloured gauze the dancers fly round and round, finally sinking down exhausted, wrapped in their rainbow scarves.

Such is a scarf dance in the Far East. Even to-day, in India, Persia, and Turkey, such dances are performed, in a beautiful frame, before princes and great potentates. In Turkey scarf dances were, and still are, chiefly danced by the Bayadères. This peculiar sacred sect, living mementoes of antiquity, are priestesses of the god of love. They are also found in India, the Land of Temples. In both countries Bayadères are the corps de ballet of the temple, dancing



Fig. 4. The dancer makes gavotte springs in a circle, holding the scarf at the back, with head turned over her shoulder

only in sacred places and upon special festivals.

The girls that are to become Bayadères are chosen when they are mere babies, and consecrated to a life that is esteemed a tremendous honour and privilege. Most Hindoo and Turkish women hold the Bayadères in high estimation, and long to join the honourable ranks of "Dancers in the Temple." When a girl is chosen for this honour, she becomes a "Divine Spouse" at the age of nine. All the Bayadères live together under the care of old dancing women, who are no longer able to perform, but, owing to their special qualifications, have charge of the younger Bayadères.

Both in Turkey and India the Bayadères, whose dances always include scarf movements, dance to the music of the Talan. This instrument consists of two discs, one polished steel, the other copper, which are clashed or gently rubbed together, producing a metallic, unmusical sound. The Bayadères,

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Fig. 5. The scarf is thrown into the air, to each side alternately

on the occasion of a sacred dance, have their hair anointed with aromatic oil, and the greasy, shining tresses fall in a shower about their hips. Among its jetty waves sparkle diamonds, precious stones, and golden chains; also real flower petals and tufts of coloured When twenty or thirty of these graceful girls move slowly and rhythmically together, twisting their scarves, their arms waving, and their hair falling like a dusky curtain around them, they present a picture that Western nations cannot really comprehend.

"Their dance," says Arago, "is generally known as the tchega, and has certain affinities to the Spanish fandango." In modern Spain the use of the mantilla in dancing has taken the place of the ordinary scarf. Hoffner says, referring to Indian temple dances: "Young, veiled Bayadères form groups before beginning to dance. At a signal from the ballet-master they advance, and unveil. With infinite grace and art they mingle, intertwine, and glide apart, their veils floating. The old dancing women, who sit on the ground surrounding them, clap their hands and sing monotonously; while the intoxicating scent of flowers floats on the warm air."

There are many variations of the Asiatic Bayadère dances, as seen at Srinagar, in Cashmere. Here the performers wear bells on their ankles and sometimes on their wrists, which jingle musically with every step. Here, again, the connection between Eastern scarf dances and English morris dances is strongly marked; for bells round the ankles and wrists are frequently used

in morris dances. India owns another corps de ballet, composed of young men, who perform graceful poses, with the inevitable scarf movements as an accompaniment. They are known as the Cattecks, and are all between eighteen and twenty years of age, for on reaching their twentieth year they cease to be dancers.

year they cease to be dancers.

In Benares, the "sacred city" with 1,400 temples, at the Festival of Ganesa, beautiful Bayadères, richly dressed, go through a sacred and solemn scarf dance. The performers on this occasion are all young widows, who only dance in religious ceremonies, for they are especially consecrated to divine service, and lead a very secluded life, apart from the ordinary Bayadères.

Russia has many different forms of the scarf dance, and here, as in other Slav countries and in Greece, dances are usually associated with singing. Dancing songs are common to all the Russian provinces, where the measure is rapid, sometimes attaining a dizzy speed.

Monsieur Dijon describes a quaint Russian scarf dance. "Let us join," he says, "this circle of peasants, young and old. The men circle of peasants, young and old. and maidens do not commingle, but stand silently apart like dumb creatures. Suddenly one of the dancers takes off his cap and waves it, bowing at the same time towards a girl. She, if amicably inclined, unfolds her scarf or kerchief, of which each takes a corner. The couple then begin to turn on the green, but in absolute silence, unbroken by word or laughter. Resplendent in her holiday finery, and proud of her long tresses, the young girl dances stolidly, not permitting her partner to touch so much as her fingers. The piper drones on mechanically for hours, while the dancers twist and untwist like



Fig. 6. The scarf is thrown under one arm and caught at the back, the movement being then repeated to the opposite side

machines. The honours for dexterity in "turning," as the dance is called, are eventually awarded by the spectators to the girl who, during the whole fête, has most successfully preserved a wooden impassivity, unbroken by a syllable or a smile!"

The scarf dance, by reason of its remarkable grace and charm, has been the subject of innumerable pictures and statues. A particularly fascinating study by Richter, entitled "In the Harem" shows a gorgeous apartment in which lovely women are reposing, while girls float round, with their scarves extended. painter cleverly conveys the Eastern atmosphere and movement of the dancing girls, with their lithe languid eyes. Among

the statuettes discovered at Tanagra nearly all the women are represented dancing with scarves. A statuette of a dancer, by Verlet, represents a woman dancing, her foot raised, and her fluttering scarf dropping behind her

back. Among the written and pictured records of classical dances and dances of nymphs, the dancers are always represented with scarves, of which they make great use in their performances.

Regarding scarf dances for children, as taught in England, it will be easily understood that they are not in the least they are not in the least like the scarf dances of the East. A scarf dance, in which a child uses about a yard and a quarter of fine gauze or chiffon, is excellent practice, and helps to secure grace of arms and body, also making the child use her head.

A scarf for such a purpose should be of the lightest possible material; when thrown, it will then catch the air, and remain suspended for some time, sinking gradually as the air leaves it. If the scarf is heavy, the child is



figures, supple arms, and Fig. 7. The scarf is dropped round the neck, both its ends being held in one hand

ra nearly ing with positions of the scarf during the dance. y Verlet, Fig. 1. Introduction. Preparing to pick

Fig. 1. Introduction. Preparing to pick up the scarf.
Fig. 2. Scarf twisted round the head, the

right arm following the left.

apt to use a great deal

of effort in throwing it

exertion is not only tir-

ing, but induces jerky,

awkward movements,

which utterly spoil the

dance. Chiffon or fine gauze of the lightest

kind is the best stuff for

a scarf, anything silky

crêpe-de-Chine, or ninon

—being quite useless for

her scarf about nine or

ten inches from each end, and should not clutch

the entire width tightly in

important that the scarf

be held lightly, or the dancer can do nothing

with it. A few folds, gathered carelessly in

each hand, will give a far better effect than holding

movements require con-

siderable practice, but can

prove prettyand effective.

the full width.

It is most

The dancer must hold

such a purpose.

her hand.

-mousseline de soie.

This unnecessary

Fig. 3. Springing pas de basque. Scarf dropped towards feet, then thrown quickly round the head.

Fig. 4. Gavotte springs in circle. Scarf at the back, head turned.

Fig. 5. Scarf thrown in the air, to each side alternately.

Fig. 6. Scarf thrown under one arm, and caught at the back. The movement is then repeated to opposite side.

Fig. 7. Scarf dropped round the neck; both ends held in one hand.

Fig. 8. Final position. Scarf thrown up, and draped over one shoulder. These positions are the most effective for use with a scarf, as they show it in many different ways. The steps are really a matter of choice, and can be fitted in to correspond with the movements of the arms and scarf, which are of chief importance



Fig. 8. The final position, in which the scarf is thrown up and then draped across one shoulder

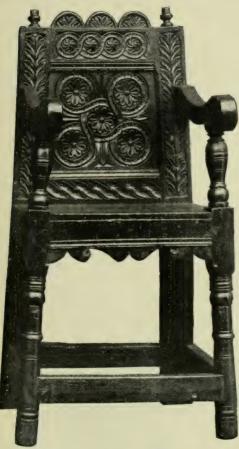
BABY-CHAIRS

Chairs of the Past-The Right Age for the Use of a Chair-The Selection of a Chair-Points to Remember-Adjustment of the Foot-rest-Play Tables

THERE is something rather delightful in the fact that King Baby must have a

throne all his own. When this young gentleman first makes

his appearance the daintiest nest imaginable has been prepared for him, and there he lies amid billowing laces and satin ribbons, ready to receive homage from all and sundry. But, alas, this attractive stage soon passes, and



A baby throne of long ago. of long ago. An antique elaborately carved child's chair in old oak From the South Kensington Museum

fuller growth and a stronger backbone necessitate some resting-place other than the mother's lap, or a floor or bed where he may kick in freedom and strengthen his muscles.

When the first year is past, a suitable chair is a necessity; propping up with pillows on armchair or sofa is of no use, for the youngster wriggles himself down, or jerks his body forward with dangerous activity. Then the chair best adapted to the comfort of baby must be selected and bought, thereby securing his mother's peace of mind.

In the old days, when the Merrie Monarch was king, and even before, chairs were so heavy and were so solidly built of oak that the steadiness of King Baby's throne was never in question. However wildly he might jerk himself over from this side to that, or fling his lithe little body forward or back-ward, he could never upset his chair. Amongst the antique treasures of the South Kensington Museum are many examples of baby-chairs, as also in the long galleries of Munich, where old German and Austrian domestic furniture is so well displayed with chronological accuracy.

It is pleasant to think of the small people, in stiff brocade skirts and lace and cambric caps, who have sat in the baby-chairs of the past, and have banged the play-tables in front with their wooden soldiers, or, per-chance, with soldiers of silver, if the baby



A relic of the past. A baby-chair of elaborate design from the age of stiff brocades and lace caps From the South Krasington Museum



A modern baby-chair, with play-table and foot-rest, that can be adjusted to any height. The widespread legs ensure steadiness

were of princely origin or had wealthy parents.

There were hungry babies who sat in those solid old carved chairs, drumming on the arms with their spoons till their milk was brought, we feel sure. There were teething babies, who preferred to bite the knobs on the chairs, even though they were given gum-sticks and baubles of coral and amber; soft, pink heels kicked the bars, dimpled Just full of fingers clutched the arms. baby pranks were all those babies of the

Though oak is no longer used in making baby-chairs, weight and steadiness are kept in mind as most important points in baby-

chair construction.

How to Choose a Baby-Chair

Widespread legs now replace the rigid weight of the old oak chair. The ponderous measurement of the Tudor and Stuart babychair is no longer seen, and instead we have a comparatively light construction above and so wide a base with a solid stretch-board that it is practically impossible for a child to overturn the chair.

In selecting a chair it is important to keep some points in mind. See that the slope of the back is comfortable. It must be remembered that a chair is in no sense a lounge. When baby needs rest, he lies down; a chair is for sitting up at table for meals or play. It should never be used at all until the child's spine is sufficiently strong and set to support the great weight of the head.

Even when the chair is a necessity for certain specified occasions when an upright position is required, it must be used with great discretion. A young child's spine may very easily get a bias towards curvature. Therefore, never let a child get tired of sitting up, and loll about in uncomfortable positions in the endeavour to find rest. If an inexperienced nurse is employed, she should have all this carefully explained to her, and rules should be made as to the length of time the child may sit up. Otherwise, a young nurse may think the baby is happy and well amused when in his chair, besides being well out of the way, and may leave him in it for too long.

Adjustable Chairs

Every baby-chair should have a welladjusted foot-rest. This is most important. We all know how tiring it is to sit in a seat when we cannot reach the floor to rest our feet. Baby does, too. In most chairs the foot-rest is adjustable, so that as baby grows as time goes on the rest can be lowered.

The adjustability of baby-chairs with regard to height has changed considerably. There are few antique models which serve the double purpose, though one we can remember of carved oak was worked with an iron ratchet like the old kettle adjustments of the Surrey cottage.

In early Victorian days the usual method was for the comfortable cane-seated and cane-backed chairs to be placed on a steady mahogany table-stand, specially made with raised edge and firm screw fitment, which passed through the stretch-board of the chair into the centre of the table beneath.

Now, by turning a handle, the high chair slips smoothly down to its lower level, and it is quite possible, though inadvisable, to

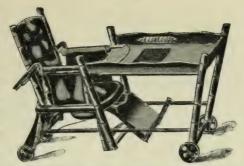


A good type of baby-chair, padded so as to ensure a restful surface for tender limbs. The foot-rest is an essential feature of a good for tender limbs. baby-chair

adjust the height while baby is sitting in the chair.

With regard to the play-table, opinions vary. Some may be had which are merely a polished board of a few inches wide, others are more like elaborate trays, fitted with a raised wooden edge, to prevent plates, mugs, or toys from slipping off, and are large enough to hold the vessels necessary for a two-course meal. There

is a distinct advantage in this latter type in the saving of the nursery tablecloth. There is generally a patched and weary look about the white cloth which is in the vicinity of baby's chair. Mugs of milk, bread-and-butter, and sponge-cakes are apt to leave their marks



off, and are large A luxurious baby-chair and play-table on wheels. It can be enough to hold the adjusted mechanically to the recumbent position. The child's vessels necessary for a meals can be served on the table

on anything within the reach of pink and dimpled arms. We strongly advise the use of the large table attachment, so that baby brings his own table with his chair, and the other children's table is immune from his well-intentioned attacks.

There are some chairs fitted with abacus, those old bead calculating machines which date back to the earliest civilisation of the

East. There are play-tables with pictures inlaid and permanent ball games. Such fitments do not necessarily make for baby's comfort. We would advise the young mother to seek rather quality of workmanship and strength of frame in her purchase.

GIRLS' CHRISTIAN NAMES

By LYDIA O'SHEA

Continued from page 3242, Part 27

Philothee (Greek)-" Love God."

Philoxene (Greek)—" Loving the stranger." Both these are French forms.

Philumena (Latin)—" Daughter of light."

Philumene-French variant of above.

Philyra (Greek)—" Linden-tree," also "graceful."

Phœbe (Greek)—"Shining," or "radiant one."
Phœbus, the sun-god. Diana, Cynthia, and Selina are all other names of the same divinity. Artemis is less common, but used sometimes in France as Artémidore, Artémise, and thus supplied the familiar Artemidorus. Phœbe was very largely used among Greek and Roman women, and doubtless came into use in Christian lands on account of the "Sister Phebe" whom St. Paul commended to the care of the Romans (Romans xvi. 1) Transformed thus from a pagan to a Biblical name, Phœbe, or Phebe, has always had a certain following, but more in rural times.

Photinée (Greek)--" Light."

Phroso (Greek)—"Mirth." A German contraction of Euphrosyne ("cheerfulness"), one of the three charities. Corresponds to Russian Jefronissa.

Pia (Latin)—" Pious."

Piety-English version of above.

Pilar (Spanish)—" Pillar." From the legend that St. James (of Santiago) beheld a vision of the Virgin Mary standing upon a pillar of jasper, commanding him that he should found at Zaragoza a church to celebrate the event, and call it Neustra Señora del Pilar (our Lady of the Pillar), from which good Catholics called their little girls by the name of Pilar in the Virgin's honour.

Pine—German contraction of Philippine. "Loving horses."

Pleasance (English) — Like Temperance, Charity, and Hope, this is another Puritan "virtue" name.

Pleione (Greek)-" Star-queen."

Polly—English contraction of Mary—" bitter," Polonia (*Greek*)—" Of Apollo." Contraction of Apollonia.

Polydora (Greek)-" Much gifted."

Pomona (Latin)—"One having fruit." Pomona was the goddess of fruit and flowers, and all Roman gardens and orchards were supposed to be under her especial care, the apple being sacred to her.

Pompilia (Old Italian)-" Splendour."

Poppæa (Latin) — "Extravagance." Poppæa was a handsome Roman matron whose beauty seems to have been her bane. She was first the wife of a Roman knight, Rufus Crispinus, but Otho, one of Nero's favourites, became captivated by her charms, and carried her away. This arrangement did not please Nero, who banished Otho from Italy, on pretext of making him governor over one of the Roman provinces. Nero then repudiated his wife, Octavia, on the excuse that she had no children, and married the luckless Poppæa. But even she could not satisfy this barbarian long, and in about two years she died from a blow from his foot.

Poppy (English)—" Consolation."

Poreia (Latin)—"Of the pigs." From "porcus" (a pig). German form.

Portia—English form. Portia, or, as the Italians spell it, Porzia, was the loyal and splendid daughter of Cato and wife of Brutus. Shakespeare has immortalised the name in his tragedy of "Julius Cæsar," and "The Merchant of Venice."



FAIRIES



By FLORENCE BOHUN

Fairies are Common to All Nations-The Old and the New Conception of Fairies-Elves and Fairies

"OH, the goblins'll get you if you don't watch out!" the negro mothers of America threaten their children when they like to stray too far from home. The Scotch mother will smear a circle of white hearthstone round her doorstep, for it is supposed that 'Auld Hornie' cannot cross a circle; while the mother who lives by the banks of the Rhine warns her little son not to go near the mines at set of sun, for that is when kobold and gnome wander above ground.

Every nation has its own fairies, and many nations have a large, active collection. Where they have all come from, nobody knows. Perhaps they are the somewhat degenerate relics of Greek and Roman mythology, perhaps they are the former peoples of different countries with their prominent characteristics exaggerated. An old writer declares solemnly that they are the modern adaptations of the Roman "Lares and Penates," or household gods; and another historian believes that they are of Oriental origin. But whatever their nature and origin, they are, even in this twentieth century, one of the deepestrooted traditions of every race.

What are Fairies like?

If the children ask us, "What are the fairies like?" we probably give a description answering to the well-known poem:

> Up the airy mountain, Down the rushy glen, We daren't go a-hunting For fear of little men. Wee folk, small folk, Trooping altogether,
> Green jacket, red cap,
> And white owl's feather.

It is chiefly through Shakespeare's plays that we know anything of fairies, and many artists-chief among them, Charles Simshave painted the fairies as they saw them. Dictionaries describe them as "delicate little beings of almost microscopic size, more or less human in shape, and with gauze wings." They are in most cases supposed also to wear "a red conical cap, green jacket, green or brown pantaloons, and silver shoon." This, of course, applies only to male fairies. The females are, as a rule, dressed in flower petals.

Older writers imagined fairies as large as a large baby without wings; but modern writers, of more fertile imagination, have dwarfed them in size, and given them diaphanous silver-glittering wings like those of a giant fly. Mr. Rudyard Kipling has supplied us with a most charming and vivid description of fairies in "Dymchurch Flit,"

in "Puck of Pook's Hill," telling us how the "Pharisees" wanted to leave England when "Queen Bess's father come in with his Reformatories."

"Men saw their churches ablaze with the wildfire in the windows after dark; they saw their cattle scatterin', and no man scarin'; their sheep flockin', and no man drivin'; their horses latherin', and no man leadin'; they saw the liddle low green lights more than ever in the dik-sides; they heard the liddle feet patterin' more than ever round the houses; and night an' day, day an' night, 'twas all as though they were being creeped up on, and hinted at by someone or other that couldn't rightly shape their trouble.'

The Fairy of the Poets

The poet's idea of a fairy has always been a fanciful one, but the country people believe in a practical, very human-looking and human-acting fairy. They believe in good and bad fairies, both of which need constant propitiation, which fact connects them very closely with the ancient conception of gods.
Mistress Anne Page, in "The Merry Wives

of Windsor," commands the fairies:

"Search Windsor Castle, elves, within and out; Strew good luck, ouphes, on every sacred room, That it may stand till the perpetual doom In state as wholesome as in state 'tis fit, Worthy the owner, and the owner it."

And every nation, though it may rejoice secretly in the evil spirits which can add such gruesome horror to its tales, possesses house fairies, which, if fed sufficiently on cream, sugar, and other good things, are ready to assist the servants or mistress of the house. But all fairies show their kinship with humanity -- or their imitation of humanity—by the fact that they cannot remain good for very long, and that sometimes even the worst of fairies do good deeds, though perhaps by accident. In all the earliest tales we find some mention of fairies. The old British bards sang of them, and Chaucer laments:

> "I speke of many hundred yeres ago, But now can no man see nonelves moe."

Country people firmly believed—and do still believe in some parts—that the one main desire of the fairies was to obtain the privileges of the Christian, and because of this desire they were always ready and anxious to slip their own babies into a human baby's cradle, or, through spite, cause an innocent baby to be "fairy struck," so that they might acquire some of the injured child's human powers.

To be continued.



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, is to point out the high-road to success in these Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include:

Professions

Civil Servant Nurse

Dressmaker Actress

Musician

Doctor

Secretary

Governess

Dancing Mistress, etc.

Canada

Australia South Africa

New Zealand

Colonial Nurses

Colonial Teachers

Training for Colonies Colonial Outfits

Farming, etc.

Woman's Work in the Colonies | Little Ways of Making Pin-Money

Photography Chicken Rearing Sweet Making China Painting Bee Keeping Toy Making Ticket Writing,

etc., etc.

WOMEN CLERKS MAY IMPROVE MOM THEIR POSITIONS

By A. B. BARNARD, L.L.A.

A Profession with Plenty of Room at the Top-Where the Girl Clerk Often Fails-The Rush of the Illiterate—How to Reach the Top—Two Well-known Training Colleges—Their Curriculum and Fees-Positions Worth Having-The Value of Personality

To not be a shorthand-typist. The field is overcrowded, the work exhausting and the salaries offered wretched," are words of counsel intended, though usually without effect, to divert the ex-schoolgirl's attention to some more promising career.

All the boys, even those from elementary schools, want to be electrical engineers, and the girls shorthand-typists," is another alarm note sounded in the ears of the girl who is preparing to spend her time at the keyboard

of a typewriter.

Yet still the rush from school to office continues, and the demand for the services of girl shorthand-typists increases, partly because at present they can be obtained at less cost than those of a young man, partly because, when trained and capable, girls can make themselves indispensable, and also because, in the complexity of modern business and professional life, new avenues of

work are continually opening up.

The half-educated girl who leaves school with an imperfect knowledge of her own language, whose work is shaky in spelling, faulty in grammar, illegible in handwriting, and defective in composition, has groundwork to cover which should have been done at school; yet it is remarkable that even girls from secondary schools and colleges are too often wanting in these essentials. There is a widespread idea that to use a typewriter and to write and transcribe shorthand notes at leisure are the two necessary qualifications for obtaining a good post; whereas typewriting should be regarded as a mere preliminary, a superior form of penmanship, and shorthand as a mechanical time-saving device, both of little value without mental capacity and knowledge.

These last-mentioned possessions will lead the shorthand-typist to heights which her incompetent sister never dreams of scaling. The latter earns her meagre 10s. to 15s. a week; the former asks and is willingly paid anything between 35s. and three guineas and upwards a week.

Useful Assets in a Clerk

Yet numbers of workers might fit themselves for better positions than they occupy. It is for them and for girls contemplating training that some of the possibilities before them are here brought under their consideration. Thorough mastery of the English lan-guage, understanding of the precise meanings of words and the correct use of them, wide acquaintance with surnames, with place names, with business phrases, familiarity with historical and classical allusions, current politics and literature, knowledge of foreign languages, indexing and bookkeeping, each and all are valuable to shorthand-typists from a commercial point of view.

Ability to decipher difficult handwriting is another useful asset in every office worker. It is worth cultivating by practice, yet rarely is considered with special attention by the young typist, who is usually more inclined to occupy her spare hours in reading fiction than in improving her earning power.

The ambitious girl will not rest satisfied with a low salary. If she feels her work is worth more than she receives, she seeks a field more worthy of her business acumen, literary ability, knowledge of languages, or her technical or scientific knowledge. Want of ambition is almost as fatal to progress as want of capacity. There are numbers of cultured girls who spend their days monotonously typing other people's third-rate fiction, or in writing uninteresting shorthand notes, who might, if they had ambition and initiative, greatly better their position.

Advice to the Ambitious

"Fit yourself to do that which others cannot," and "Specialise in something for which there is an increasing demand," are maxims useful to such.

Some typists are content to master one machine, and that only; yet they may one day miss a good post through not being able to operate a particular machine. Others fail to memorise the keyboard or to finger in the quickest way; while others again fail to understand the mechanism of the machine sufficiently to put right small defects or even to discover the cause of a breakdown, and thus lose valuable time waiting for the repairer.

Girls from elementary schools, who have had but a few month's training at shorthand and typewriting, at about the age of fifteen hasten to swell the crowds of inefficient typists who are lowering the standard of the profession. At the training schools attempts are being made to improve matters and to stem what has been called "the senseless rush

of the illiterate."
Clark's College, London, has inaugurated a "Continued and Improved Education Scheme" for teaching girls of from thirteen to eighteen years of age handwriting, spelling, composition, précis writing, arithmetic, mathematics, history, geography, French, or German. The fèes for this instruction for one year are eleven guineas for pupils aged fifteen and under, fourteen guineas for those over fifteen. A leaving certificate is obtainable.

This course should form a good preparation for a schoolgirl aiming at employment in a business house. Such a girl, though she generally lacks initiative, has usually acquired habits of neatness and precision at her elementary school.

Checking the Downward Trend

That something should be done to hinder the downward trend in the profession is very evident. A girl shorthand-typist once said to the writer, with real distress in her face, "Girls will work for 10s. a week, even welleducated girls, for the sake of pocket-money, and it is very hard for those who have to live on their earnings." Yet a man who has worked for a training school nearly forty years remarked on the extreme difficulty of finding women competent to fill posts with high salaries attached. Recently it took four months to find a capable lady secretary at £150 a year for a large manufacturing business. Indeed, such posts cannot be filled fast enough.

The remedy is that the shorthand-typist should fit herself for better work and better pay, and be willing to spend time and money

in qualifying herself.

Let us suppose, therefore, that a schoolgirl decides to go to Clark's College for one year's commercial course, which includes type-writing and shorthand. She will pay £14, and, when proficient, a post will be found for her with a salary up to about 25s. a week.

She would infinitely enhance her value if she acquired facility in at least German and French correspondence. Should she during her time of training give promise of exceptional capacity for teaching and controlling others, she would be eagerly retained in some training school at a salary of £80, for really capable women teachers are increasingly in demand. This field of work for the trained shorthand-typist is at present almost overlooked, but is worth consideration, both here and in the Colonies.

Where to Train

Few training schools can offer individual instruction to their students and carry out their undertaking, but this is done at Pitman's School, Southampton Row, W.C., and made possible by the largeness of the staff, the roomy buildings, and the vast number of

typewriters on the premises.

The school fees are £20 for a one year's course, £36 for a two years' course, and £51 for a three years' course. During that time the student attends from 10 a.m. to 5 p.m. daily. No home work is permitted, and the student is prepared for commercial and secretarial positions. Missed lessons are made good, for a complete training is guaranteed. Students taking one of the courses receive personal supervision by one of the principals. Each foreign language is taught by a native, and there is a free employment bureau, where some 2,000 situations yearly are arranged for ex-students.

A student at a training school of repute not only gains enthusiasm for her work in competition with others, but she is more likely, when proficient, to hear of the best vacancies for workers, for these are but seldom adver-

tised.

These training schools are constantly extending the scope of their work. One has recently established a laboratory to prepare candidates for Government laboratory work. Technical and scientific knowledge is also of value in manufacturing businesses. Recently a girl typist was engaged by a firm of manufacturing chemists, the business being actually managed by a woman.

To be continued.



By A. FREDERIC WHITE

Author of "Business Talks to Young Men," "Straight Talks to Employers," etc.

A Field Not Overcrowded with Workers-The Class of Woman Who Should Succeed-The Age to Begin Training-Training and Its Cost-How to Obtain a Post-Duties Required-Salaries Obtainable

LAUNDRY work affords an excellent opening for the educated woman, especially for one who possesses real business ability and the gift of management.

There has been a period of great expansion in this industry, due, to a great extent, to the adoption of steam power in all the

larger laundries.

The work of supervision is essentially a woman's work, and the greater number of laundries in this country have a woman manager. It is the better educated class of woman who is most in demand for these posts, a fact which has brought this occupation into line with other suitable openings

for the middle-class girl.

Among the special advantages offered by the work is the fact that the necessary training is comparatively short and inexpensive, and that while it offers opportunities for the woman of exceptional ability to rise to a first-class position, there are many good posts for the woman of fair capacity who has learned the particular qualities essential to anyone who has to control and organise the labour of others.

That the gift of management is inherent in large numbers of women is shown by the efficient way so many of them direct the operations of a large domestic staff; and, as regards business instinct and the power of making things pay, they are by no means behind their male rivals.

A Profession with Possibilities

Some professions are difficult to learn, and offer little scope, but of laundry management it may be said that there are more posts than candidates qualified to fill them.

This fact is, no doubt, partly due to the impression that the work is very hard and exhausting, but this drawback is more fancied than real. The work of the laundry manageress is not to do things herself, but to see that they are properly done. While training, it is true that she has to learn to perform many of the actual operations herself so that she can afterwards check the work of her subordinates, but the arduous part is not the washing or ironing of one or two articles, but handling quantities at great speed. It is not necessary that she should be expert in this way.

The hours of work are certainly long, and there is a great deal of standing, but one of the most experienced lady manageresses-Miss E. B. Jayne, who in her time has trained large numbers of pupils—says that she never knew one who had to give up the work through ill-health.

Qualifications

The qualities required to make a successful laundry manageress are force of character, tact, and power of perception. In controlling adult workers, all of whom wish to exert their independence, it is clearly necessary for a manageress to assert herself, and enforce her will in the right direction. Hence, however capable a woman may be, she cannot hope to be successful unless she possesses force of character. The value of tact in dealing with all classes of workers, and especially those of the lower ranks, needs no emphasising. Then, again, she must be a woman of quick intuition in order to discover exactly where things go wrong. It is obviously not possible for a manageress to examine every article when it is finished, but by keeping a sharp eye open she can generally detect the weak spots, and where she has reason to believe there is any slackness in a certain section, she makes it her business rigidly to overhaul the work of that particular department.

The best age to begin to learn the work is between twenty-two and thirty. It is of little use for a girl to apprentice herself when very young, as what she needs to acquire is not so much skill and dexterity, which comes by long practice, but a general knowledge of the routine. For this it is necessary that her mental powers should be fully developed, and hence the woman of from twenty-seven to thirty stands at no disadvantage as compared with her younger sister, but rather the reverse. For a woman, therefore, who has delayed taking up an occupation, laundry work provides an opportunity—when other avenues have become

closed.

Training and Its Cost

The best way of acquiring a thorough knowledge of laundry management is to apprentice oneself to a good laundry, preferably in London, one that takes in all classes of work, and especially the finer kinds.

A girl just leaving school might employ her time profitably by attending technical classes in laundry work; but this is not at all necessary, and if she has reached the age mentioned, it is much better for her to enter on her apprenticeship at once, as everything that she needs to know can be picked up easily and quickly in the laundry itself.

The length of the apprenticeship should be at least three—or, better still, six months; only a very capable girl would find

a three months' course sufficient.

The cost of training may be reckoned at from £25 to £30, or, in the case of an exceptionally quick learner, £15. The apprenticeship fee itself is from five to ten guineas, according to the length of the training, but, in addition to that, the cost of four months board and lodging should be included. After four months the apprentice may receive a small salary, usually about 10s. a week.

Every pupil is set to learn the whole routine in every detail, so that she can take up any section of the work at an emergency. She travels round from one department to another, learning how everything is done.

After apprenticeship the next step is to obtain a subordinate post as an overseer or forewoman of some special department, such as the ironing, mangling, or washing department. By this means she will gain much experience in dealing with the workpeople, and fit herself to take practical charge of a small laundry, or to become assistant manageress in a larger one.

A successful pupil has little difficulty in obtaining a post of this kind when she has had some experience, and she generally finds that the manageress under whom she has trained is willing to give her every assistance in securing an appointment.

It may be said that every girl who understands the work should aim at a managerial post of some kind, as the subordinate positions are not sufficiently remunerative to provide a satisfactory career.

Duties

Manageresses are of two kinds—those whose duties are confined to the supervision of the actual inside work of the laundry, the washing, ironing, sorting, etc., and those who in addition to all this have the entire responsibility of the business as a commercial concern. Naturally, a very capable woman of strong business instincts is required to fill so large a position. Upon her rests not only the onus of seeing that a high standard of work is attained by the laundry-maids, but, in addition, she has to buy all materials, see that the engineer is keeping up to his work, deal with the correspondence (making a rigid investigation into customers' complaints), and adjust prices. Also, she will have to see to the collection of accounts, and endeavour to secure fresh business.

In many large laundries the commercial side is looked after by a male director, with the manageress working under him; but there are openings for full control, as described, to secure one of which should be the ultimate goal of every ambitious girl.

The amount of internal organisation in a laundry is very considerable, requiring a grasp of every detail on the part of the manageress. This fact can be realised when it is understood that scarcely any article is done entirely by any one hand. A single article may, indeed, pass through as many as eighteen different hands by the time it is completed and sent back to the customer. It therefore follows that in the event of any defect the supervisor must at once know where the mistake was made, and call the right person to book.

Salaries

At the end of her first year a girl should be earning at least f a week, and very often she will be able to obtain a considerably higher salary. Heads of special departments earn from f 1 to f 1 10s. a week, while working manageresses and assistant manageresses receive from f 1 to f 2 10s. a week, according to their experience and the size of the laundry.

Full manageresses get from £2 to £5 a

week.

It will be seen, therefore, that the opportunities of rising to a well-paid position are good, and that the remuneration compares very favourably with that of other professions for women, which require a much more expensive training. Moreover, a capable woman, who has the business at her finger-ends and possesses capital, can establish her own laundry, and may make a very good income.

A woman, however, should not think of setting up for herself unless she has already had full control of such an undertaking as manageress, and knows the financial as well as the practical side of the business, and has had experience in buying plant and

machinery.

To start a medium-sized laundry requires a capital of from £700 to £1,000, though a hand laundry would not need a greater out-

lay than £250 to £500.

It is very important not to begin on too large a scale; the owner of a new business cannot afford to employ much assistance beyond the actual manual labour, and must often be prepared to take a hand herself.

Hours of Work

Though laundry hours are often long, there is a tendency now to shorten them considerably, and in the better-class laundries they do not exceed fifty-four hours a week.

Those in charge of departments, too, generally have special privileges such as an hour or two off in the evening and the whole

Monday now and again.

For a girl with a sound constitution who does not mind hard work, this occupation has much to commend it, both from the fact that the openings are more numerous than the supply of qualified workers, and because the woman of capacity has the chance of rising higher than in most professions open to her.

HOTEL WORK FOR WOMEN

Continued from page 3243, Part 27

3. THE MANAGERESS

The Value of a Position as Manageress—The Work and Routine—Necessary Training—Salary—Holidays

QUITE apart from the remunerative and pleasant positions open to ladies as housekeepers in big London and provincial hotels, there are hundreds of posts as manageress in small hotels throughout the

country also filled by women.

To every large hotel there are half a dozen of the small and private type in each town, so it follows that openings for manageresses are more numerous than for any other branch of woman's work in hotels. To certain ladies the work of a manageress might not prove so attractive as that of a housekeeper, though really the two are quite distinct. To make a successful manageress a woman needs to be strong-minded, firm, good-tempered, and capable, with pronounced business abilities. For a great deal more rests on her shoulders—in a very different way—than has to be faced

by a housekeeper in a huge hotel.

To start with, a manageress-save in the few large seaside hotels which employ a manageress in preference to a managerhas nobody of her own rank working with her. There are no housekeepers or linen-keepers to take the work off her shoulders; she bears the burden of the entire establishment alone. with a staff of servants to do the rough work. At the outside, a manageress has an assistant, who, besides doing the clerical work, for which she is principally engaged, helps in various ways by doing work that would otherwise fall to linen-keepers, florists, or dispense-girls. It follows that in a small, comfortable hotel there is not nearly the same amount of work as in a large one. In addition, no small hotel could afford to pay four or five salaries for work which can be done by one woman by means of a little arrangement and system. So the salary of that solitary employee is larger, because the proprietor is only paying one instead of many.

An Absolute Ruler

That is why women who are capable of undertaking the work of a manageress infinitely prefer such a position, where they are *absolutely* in command, and draw a higher salary into the bargain.

Though the duties may sound onerous, they are not, in reality, very terrible; and a few weeks' practice and regularity soon accustom a manageress to her work, or show

that she is not fitted for it.

The manageress of a small hotel has to check everything—chambermaids, waiters, kitchen staff, linen, floral decoration—and also to keep in touch with the visitors and personally attend to their bills and small needs. Private hotels have an attraction for many people, because they are made to feel that their comfort is a personal matter to those in authority; and a clever mana-

geress can, by a charming manner, do wonders towards the success of her particular establishment. All that sort of thing means hard work, skilful planning and arrangement, before it becomes possible to fit in the thousand and one duties that form part of the day's routine.

An Onerous Position

The mere fact that a manageress stands entirely on her own responsibility—for she is in supreme command, saving the proprietor, who probably takes no active part in any details of household managementproves a deterrent to many women. They prefer to work under somebody, as in large hotels, where the bulk of the housekeeper's work consists of overseeing, with due authority, the work mechanically performed by a huge piece of mechanism. A housekeeper has always the manager above her, to whom she can apply in cases of need. And the well-being of the concern does not solely depend on her individuality and perseverance, as is the case with a manageress. Though the business controlled by a housekeeper is larger, in one sense, than that controlled by a manageress, she does not stand alone; and therefore her position is not one of such trust and dependence as that of the "head cook and bottle washer" in a smaller business.

The manageress of a small hotel is manager and housekeeper in one. Everything depends

on her energy and capability.

A manageress cannot permit a single item in household affairs to slip through her fingers. If chambermaids once feel she is not coming on a daily round of inspection, if the waiters find she has not time to look at the tables before luncheon and dinner, work gets slovenly and slipshod at once. And, it is only when the visitors' list diminishes that the fault is found out. So a good manageress discovers that she has time for everything; and her staff know it, too, so their work is always up to the mark, which proves a saving of time on both sides in the end. There are some women who revel in hard work, and glory in absolute independence. To them the post of hotel manageress would prove ideal.

The Born Manageress

But the manageress is born, not made, as the would-be but unsuitable candidate soon learns. Though the start of that career is made in some subsidiary position in a large hotel, the limitations of such employment soon begin to chafe. The energetic woman feels she wants more scope to use her energies, as she knows they can be used, where they will be not so restricted. In a word, she feels she is capable of holding the

reins in her own hands instead of having them held for her. She looks for a post as sole manageress in a small private hotel, where, though the work will be harder, the salary will be higher, and all her energy and capability will be allowed full play.

As has been said, a manageress gains her experience in large hotels. Most of the best manageresses in English hotels have previously been third assistant housekeepers or linen-keepers in big hotels. There they gained a thorough knowledge of hotels from the inside by starting in the office department and working up to a higher position.

Daily Routine

A manageress's work starts early in the morning. She needs to be up at six to see that the hall and dining-rooms, etc., are properly cleaned. Afterwards she goes into the kitchen to prepare the menus for the day, before the hotel breakfast starts. (The menu for breakfast is usually arranged over night.) The cook in a small hotel generally has nothing to do with the marketing, but compiles the menu with the manageress.

It follows that the manageress must know something about food, prices, and recipes. The menu being settled, the manageress usually gives her orders by telephone, ensuring an early delivery and the freshest goods. In certain cases, all meat and fish is delivered by contract; but this is comparatively paratively rare in small hotels, as the quantity varies from day to day. Floral decoration is part of the morning's work. The manageress orders the necessary flowers, and often arranges them herself, unless she finds she can safely leave them to her assistant or the head waiter.

Supervisory Work

By the time the hotel breakfast is in full swing the greater part of the manageress's heavy work is over. The catering is always an important item, and one that is attended to early in the day. When the bedrooms

have been done, a tour of inspection takes place, and orders are given regarding the cleaning of certain rooms on certain days. Newspapers and periodicals have to be arranged, and old ones collected and put away. Chambermaids have to be seen, and presented with their stores. The morning is otherwise occupied by seeing people off, or receiving newcomers, arranging the flowers, checking the wines, and a thousand other duties. About once a month some time has to be set aside for inspection of the store cupboard, and making out a list of fresh things needed. Linen has also to be counted, aired, checked, and given out; while old, torn sheets, etc., are sent to be mended. A large part of a manageress's daily task

consists of interviewing and engaging new servants. The staff of a small hotel is constantly changing, because servants seem to have an idea that they would like to try hotel work, and choose small hotels for the purpose, generally leaving after a few weeks. That sort of thing means constant work for the manageress, as she has to use her personal judgment in engaging her staff. Waiters—if any are employed—are sometimes seen by the head waiter, but they have to be finally interviewed by the manageress. In addition to these duties, a manageress has to be ready to see visitors at all hours and

answer innumerable questions.

A manageress usually has, besides her bedroom, a private sitting-room. All her meals are served privately in her sitting-room, or in the bureau and telephone-room, that answers the same purpose. Most manageresses get a clear month's holiday every year, but they can seldom get away at Christmas or Easter, as those are busy times, especially in seaside towns. Everything is found for them, and their laundry is done by the hotel. The salary of a manageress varies from £100 to £150 a year, depending on the size and value of the hotel, and also on the lady's capability of proving her worth.

To be continued.

POULTRY FARMING FOR WOMEN

By J. T. BROWN, F.Z.S., M.R.San.I.

Editor of "The Encyclopædia of Poultry." etc. Continued from page 3248, Part 27

The Care of Turkey Chicks-Feeding and Exercise-The Critical Age-Fattening for Christmas-Killing, etc.

WHEN the turkey chicks have hatched out w and the empty shells have been removed from the nest, the sitter should not be disturbed for twenty-four hours, the object being to ensure thorough dryness of the brood.

Nature provides for the sustenance of the chicks during the first forty-eight hours of their lives, and all that they need during that time to strengthen them is the warmth of the mother hen. For some time the mother and her brood will require the shelter of a coop placed on a nice piece of grass land, and the said coop must be so constructed as to prevent cold winds or rains from reaching its inmates, as these are fatal to turkey chicks.

When the hen and her brood are safely cooped, the former should be given a good feed of grain, and a metal vessel containing water should be suspended on a nail to the inside wall of the coop, and at such a height as to prevent the chicks from getting into it.

The food for the chicks during the first few days may consist of rice boiled in milk, into which a whipped egg has been mixed, and to which, when properly cooked, sufficient oat-meal should be added to render it nice and crumbly. Sloppy and sticky foods must be avoided, as must also any sour food.

When a week old the little ones may have

such food as groats steeped in milk, biscuit meal, ground oats, oatmeal mixed with milk curds, the latter food being especially good for the youngsters. Changes should be rung on the foods used, and in addition the birds should be given finely chopped lettuces, onion-tops, dandelion-leaves, or other succulent green food. When the youngsters are three weeks old, good English wheat, rice, and buckwheat, and a little meat may be boiled together and fed to them. Where rabbits are plentiful and cheap, they make good animal food for the rearing of turkeys. The rabbits should be boiled, and the broth reserved for mixing meals or boiling wheat and other grain in, and the flesh of the animals should be minced and scattered about the grass run for the little ones to hunt after. Little and often should be the rule observed when rearing young turkeys. Six times a day is not too often to feed the birds until they are a month old, after which they can do with four or five feeds a day.

On no account must they be overfed, or the food uneaten will become sour, and, if consumed, will cause bowel troubles. Sharp grit should be placed near the coop if a natural supply is not available.

The Rearing of Chicks

When the youngsters are six weeks old they should be allowed out in the open with the mother for a run—that is, if the grass is in a dry condition. And to prevent the mother straying too far away from the coop with them, a temporary enclosure should be formed by driving stakes some distance from and around the coop, and fixing wire netting thereto. In such an enclosure the youngsters will forage about most of the day in fine weather, and gain strength from such exercise. When the birds are about twelve weeks old, and have left the care of the hen, they should have some linseed prepared in the following way: Boil a pint of linseed in three gallons of water, and use the latter for scalding and mixing the mashes. This will help the youngsters to feather kindly, and add lustre to the plumage—a sign of good health. At the age of three months the birds will do better off the ground during the night-time; and, therefore, a round roost about an inch in diameter should be placed in an open-fronted shed for them to perch on. And as they get bigger, this roost should be replaced by a thicker one, but one such as they can comfortably grip. If the birds are to roost in trees, the perch should be secured at its ends to stakes standing out of the ground at a height of three feet, close to the trees. It will not be long before they will discard the artificial roost for a natural one.

There is a critical time in the lives of young turkeys, and it is when they are developing the characteristic appendages of the head and neck, or, to use a common phrase, when they are "shooting the red." It is then that they need extra care in the way of shelter, good food, an extra allowance of animal matter, and an iron tonic. When

they have passed the critical stage, turkeys will cause little anxiety if properly attended to. If stubble land is available the birds should be turned on to it, when they will obtain much food for themselves, and the only additional food required will be a little mash food twice a day. As no green food will be available for them whilst on the stubbles, a few cabbages should be placed about the land.

Feeding

If the birds are to be reared as Christmas fare they should have a good feed of soft food at all times before going to roost, the object being to keep them in good condition right on to the final or fattening stage.

right on to the final or fattening stage.

During November the selected birds should be confined to an airy, open-fronted shed, dry and draught-proof, and provided with blinds that can be arranged to exclude strong winds and wet. The best foods for fattening turkeys on are Sussex ground oats, milk, animal fat, barley meal, potatoes, and swedes.

The morning mash should consist of ground oats, barley meal and milk, mixed to a nice crumbly state, neither too dry or too sticky. The evening meal may consist of mash composed of ground oats, barley meal, boiled swedes or potatoes, and some fat, the latter being added to the mash on alternate nights. Grit should be kept in a trough for the birds, as without it their food will not be properly digested. To keep the bowels in order a few cabbages or other succulent vegetables may be allowed two or three times a week and at midday, and a little flowers of sulphur may be added to the mash once a week.

Some people cram their turkeys to secure good condition, but such a process is really unnecessary if they are well fed all along until they enter the fattening shed.

Killing

When the time arrives for killing, the birds should be despatched in as painless a manner as possible, and undoubtedly the least painful way of killing turkeys is by dislocating their necks. This method, however, on account of their size, cannot be carried out in the same manner as when ordinary fowls are being dealt with. The bird to be killed should first have its wings locked or tied together. It should then be grasped by the legs and raised till nothing but its head rests on the ground, its breast facing the operator. An iron bar about half an inch in thickness should be placed by an assistant across that part of the neck in close conjunction with the head, when the one holding the bird should place his feet on the bar, the head of the bird being between them, then with a steady but strong pull the bird is stretched upwards till it is felt that the head and neck have parted. It should be plucked whilst yet warm, and should then be placed in a cool position until quite cold.



Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in EVERY WOMAN'S ENCYCLOPÆDIA. subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with:

The Ceremony

Honeymoons Bridesmaids

Groomsmen

Marriage Customs Engagements

Wedding Superstitions Marriage Statistics

Trousseaux Colonial Marriages Foreign Marriages

Engagement and Wedding Rings, etc.

WOH TO CHOOSE A HUSBAND

By The Rev. E. J. HARDY, M.A.,

Author of "How to be Happy Though Married," etc., etc.

The Great Interest of the World-" A Duck of a Man" Generally Makes a Goose of a Husband-The Too Attractive Man-The Genius as a Husband-Some Stories

"THEY that enter into the state of marriage cast a die of the greatest contingency and yet of the greatest interest in the world, next to the last throw for

eternity.

"Life or death, felicity or a lasting sorrow, are in the power of marriage A woman, indeed, ventures most, for she hath no sanctuary to retire from an evil husband." In these words Jeremy Taylor puts the issues of choice in matrimony, and tells us what is most true, that "a woman ventures most." "Love is of man's life a part; 'tis woman's whole existence." And yet how careless are some girls about the sort of man they marry; the choice of a hat or a gown gives them more anxiety!

The Missionary Spirit

A "duck of a man" generally makes a goose of a husband, so it is wise to choose for a husband one with lasting qualities of heart and character. We would not state a truth so obvious were it not that some women say that they like a man to be a little bit of a rake, just a small garden one. If he is not all he ought to be before marriage he is sure to reform after it, and so they marry in a sort of missionary spirit, hoping to turn him from the error of his ways. This is not a wise thing to do, for people's characters do not, as a rule, alter much after thirty years of age; and if a man has a bad character it is far more likely that he will improve his wife off the earth by bad treatment rather

than that she will much alter him. The poorhouses are full of women who thought that they could reform their husbands. A husband need not be handsome, but he should be good-looking, in the sense of looking good, morally and physically. It is a risk to marry one in whose face the ten commandments are conspicuous by their absence.

The Genius or the Fool?

"When I see a man," says Addison, "with a sour, rivelled face, I cannot forbear pitying his wife; and when I meet with an open, ingenuous countenance, I think of the hap-piness of his friends, his family, and his relations." We need hardly say, however, that we do not recommend a professional beauty who thinks that he is a lady-killer. Why should you have the trouble of keeping a husband for the exclusive benefit of other women? "When I marry," said a budding schoolgirl, "I'll want a fine, tall, broad, handsome man that everybody will admire." "That's where you are wrong," said her elder and more experienced sister. "You'd have much less trouble in watching a less good-looking man, and would enjoy a great deal more of his society."

There are two species of husbands difficult to live with—the genius and the fool. Perhaps the chances of happiness are greater with the fool. There was a time when the possession or supposed possession of "genius" was held to justify a man being irritable, and everything men should not be. Now,

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however, we have decided that men of intellect ought to have a law in their lives, not less, but even more certainly than stupid people. If they turn day into night, and night into day; if they drink too much; if they are more partial to the society of other men's wives than of their own; if they fling away money "generously," and cannot meet the just claims of butcher and baker; if they act in such ways as these, we feel that they at least cannot claim a fool's pardon. "I love my family's welfare," said Montesquieu, "but I cannot be so foolish as to make myself a slave to the minute affairs of a house."

Health and Profession

Even a fire was considered a "minute affair" by another author. He was deeply occupied in his library when someone, rushing in, announced that the house was on fire. "Go to my wife," he replied; "these matters belong to her." To do it justice, however, genius is now putting aside the affectation of being above mundane matters, and a man with the "divine afflatus" will not infrequently, if properly handled, make as good a husband as the most stupid plodder in existence. Certainly some time ago an essayist compiled a great array of testimony which went to show that for a good family man, warranted to stand bad weather, to love his wife, and to bring up the children respectably, there is no man like a poet. Good health is too important a matter to overlook when choosing a life partner. It should be sought for next to goodness. Certainly, to marry deliberately where hereditary disease is known to exist is to transmit a calamity and a scourge to future generations

Youthful Scion of a Noble House: "I have come to ask you for the hand of your daughter, Doctor."

Fashionable Physician: "You have?" Youth: "Yes, Doctor. I have enough of

this world's goods to support her in comfort, even in luxury.

Physician: "Yes, I am aware of that; but will you treat her kindly? Can I depend upon you to make her a good husband?

Youth: "Doctor, I swear-

Physician: "Oh, never mind swearing, my young friend! Your intentions are all right, no doubt; but I must be sure that you won't worry her life out after you get her. Take off your coat, and let me examine what condition your liver is in!'

At the same time is it useless to expect perfection in a husband? The ordinary woman—and what a mate she would be for perfection !-- who does this must neces-

sarily remain unmarried.

If you hold your head too high and despise men who would have you, you will be despised by those at whom you "set

your cap."

It ought not to matter much to what profession or business a husband belongs, for a man of ability and energy will make his mark anywhere. It is a mistake, how-ever, for a girl to marry a man who is beneath her in culture and refinement. Lord Lytton tells a story of a groom married to a rich lady, and in constant trepidation of being ridiculed in his new home. An Oxford clergyman gave him this advice: "Wear a black coat, and hold your tongue." Unfortunately, a man like this is generally fond of opening his mouth, and then, as the Irishman said, he puts his foot into it.

To punish a lover who has given some real or imaginary offence, a woman will sometimes marry a rival for whom she cares nothing. She who thus marries from pique might be described as cutting off her nose to vex her face, were not her wickedness to

be spoken of more seriously.

Perhaps it may be said that, though it is easy to write about choosing a husband, for the majority of English girls, at least, there is but little choice in the matter. Dickens certainly told an American storyvery American—of a young lady on a voyage, who, being intensely loved by five young men, was advised to jump overboard and marry the man who jumped in after her. Accordingly next morning, the five lovers being on deck, and looking very devotedly at the young lady, she plunged into the sea. Four of the lovers jumped in after her. When the young lady and four lovers were got out again, she said to the captain:

"What am I to do with them now-they

are so wet?"

"Take the dry one," he replied.

And the young lady did so. How different is the state of affairs on this side of the Atlantic, where if a young woman is to be married, she must take not whom she will but whom she may. But is it necessary to marry? Far better to have no husband than a bad one.

Money and Age

They were walking in the conservatory. "Will you love me with an your sear."
murmured. "Yes, darling," he answered.
"And all your heart?" "Yes, dearest."
"And all your—" "Everything, darling,
"The interrupted. "Pocket-"Will you love me with all your soul?" she everything," he interrupted. "Pocket-book?" she continued, not noticing the interruption. He gasped once, and all was

Women should not marry for money, but neither should they marry without it, for as a practical girl once remarked, "a kiss and a cup of cold water make but a poor breakfast." It is, however, much better to marry a good and wise man, though poor, than a rich fool who will give gilded misery. To be contented is to be rich enough. The grand thing is for a woman to unite herself to one who is a fortune in himself.

Shakespeare says, in reference to a

husband's age:

Let the woman still take An elder than herself, so wears she to him, So sways she level to her husband's heart.

But the other extreme is equally bad.



Continued from page 3254, Part 27

The Artistic Value of Italian Lace-Irish Lace-Ceremonial Treatment of the Wedding Dress in Brittany-Wedding Dress Customs of Northern France-A Wedding Dress that Becomes a Shroud-The Use of Old Lace Shawls—How to Prevent Wired Blossoms Tearing Delicate Fabrics—Bride Laces of Olden Days

THE Italians, who are artists to the backbone, know that what is natural is most telling; therefore their lace, if of labori-ously made needle-point, is of the creamy

brown colour given to it by the hands that make it, and by the pure flax thread of which it is built up. If of less handled type, their lace is generally of lighter colour.

This tone, remember, has nothing to do with uncleanliness. Dirty lace is an abomination, and the woman who thinks that because her lace is old it may be worn soiled is wrong.

Only we English and the Belgians, who are of less artistic temperament than the French and Italians. use the often cotton adulterated threads of modern days, and produce lace which is dead white, cold, and uninteresting.

In Ireland, complete dresses, with fulllength trains, are made of Carrickmacross lace.

These appeal to some brides, and have a pleasant semitransparency which is attractive. is probable that patriotism, rather than a fine judgment, leads to the A satin slip of

very soft qual-

ity would be required beneath such a dress. As a rule, that wedding dress is most successful which is trimmed with, rather than entirely made of, lace, a fact which should be a comfort to those who are unable to afford a very large outlay on wedding lace.
In Brittany much ceremony attends the

making of the wedding dress and of the peasant lace which adorns it, for Brittany has always been a

lace-making country.

The bringing home of the wedding dress to the bride was an event of great importance seventy years ago, and even yet some of the old customs survive.

Only the family of the bride are allowed to see and handle it, while water, blessed by the priest, is placed at the foot of the quaint recessed box bedstead on which the dress is put. Each member of the family sprinkles the lace and the orange blossoms with a few drops of the holy water, and then offers a prayer for the future welfare of the young bride. This seems much too good a custom to be allowed to die out.

In our own country the wedding dress is not regarded with the same sentiment, for after the wearing of the garment in church it is generally used as the presentation dress at the first Court after the girl's marri-

age. All white is not de rigueur on the occasion of the appearance at Court after marriage. Many brides have additional touches given to the bridal gown, and not a few wear pale colours.

Thus, the wedding dress may be worn but the train of satin or silver tissue which

has served for the wedding ceremony may be replaced by a pale pink or blue velvet or satin Court train. After this appearance the wedding dress will probably be shorn of its



choice of such wedding dress of Lady Violet Manners, who married the Honourable Hugo wedding lace. Charteris, was adorned with beautiful old lace of a deep tint and had a train embroidered with heraldic bearings

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special bridal attributes, such as orangeblossom, girdle, or posies, and be used as an

evening gown.

Girls who do not anticipate presentation at Court sometimes have the wedding dress made in a style which will adapt itself for after use, and in ordering transparent vest and sleeves, look forward definitely to the time when such will be removed and the bridal dress will be the best evening frock. This is eminently practical, and the provider of the trousseau may be relieved that the smart evening toilette should be thus made to serve a double purpose.

The dressmaker responsible for making the wedding dress should have the work of remaking or adapting for its new purpose, for so important a gown must run no risk of possible spoiling in the alterations.

There are even brides who, forced by circumstances, or through lack of sentiment, have not ceased to wear their wedding dress even when it has served its turn as an evening dress. One showed a lovely pale green satin slip which was briefly described as "my wedding dress dyed." There are no chances that her grandchildren will find the lovely faded folds redolent of lavender,

and tinted with Age's kindly hand, for "grannie's wedding dress" will be in the rag-bag, after its second dyeing, we feel sure.

A Wedding Dress and a Shroud

The women of Northern France wear their wedding dresses twice, once on their bridal morn and again at their death. The dress is not buried with the woman, for precious lace usually adorns it; but when the corpse lies in state, while mourning friends and relatives pass by and pay their last to their tribute loved one, the wedding dress is used, however many the years since first it was worn.

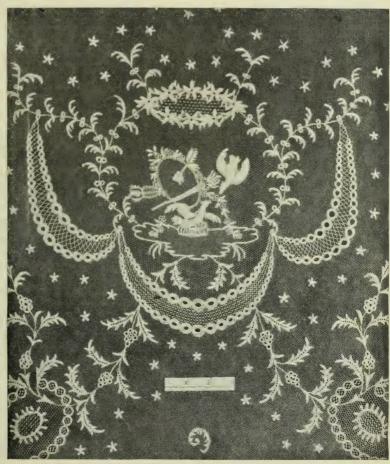
The bride on the morrow of her wedding day has laid it on some shelf or in a store chest, and folded it in linen of finest home-spun weave, knowing that it will not leave its restingplace until it is

taken out to deck her own lifeless form. The linen wrapper in which the bridal dress is laid is the winding-sheet in which the body is eventually wrapped when the wedding dress is taken off after the lying in state.

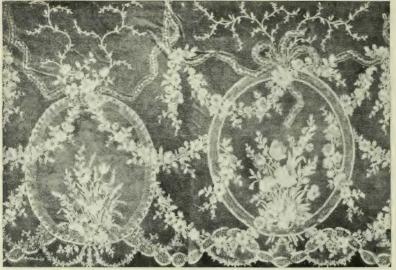
The Use of Old Lace

Amongst the stores of lace which many women ransack when a daughter is to be married some made pieces seem less suitable than others. One wishes perchance that a fine old Brussels scarf were in the form of a flounce to put on the bridal robe. But, after all, what could be more charming than the long, straight folds of a scarf worn as a bodice trimming; it makes a charming berthe, forming graceful folds over the arms and bust, and the pendant ends are just as they should be. As a panel, too, a scarf has many possibilities, but on no consideration whatever must the dressmaker be allowed to cut it.

A shawl of the old-fashioned half-oval shape looks decidedly difficult to arrange as a dress garniture, but such a shape is excellent for draping partly over the shoulder and bust, and with long pendant folds at



Exquisite wedding veil of pillow-made Brussels lace of the eighteenth century



Lace belonging to the Crown of Italy, made in the early part of the eighteenth century. It belonged at one time to Cardinal de Retz and was made at the Royal Lace School at Bevano

the back. It was this that Mrs. A. N. Beauclerk wore on her wedding dress, and the effect was excellent.

The old square shawls are good for draping at the back, but unless of very soft and light lace such as the old embroidered net, which is associated with Limerick, they should not be used on the front of the wedding-dress, as the effect is rather heavy.

Risk of Tearing

If the dressmaker proposes to loop up folds of fine handmade lace with clusters of myrtle and orange-blossom, as is so often done on a wedding dress, she should be warned of the possibility of tearing the delicate fabric with the wired blossoms. It

is quite easy to place a small pad of net or chiffon over the lace where the bunch will rest, which would prevent any risk of tearing.

Should some old lace seem too uncompromising shape for modern use, the bride would be well advised to send it to a good lacemender or to a Court lace-cleaner to have it adapted to the right shape rather than allow the dressmaker to snip where and how she likes, and possibly ruin the fabric.

Some laces lend themselves quite well to adaptation. All appliqué laces can be so handled without fear of spoiling; the dressmaker can give the pattern of sleeves, yoke, or berthe, and the remounting is quite a simple matter by an expert, who will know how to train for the border and sprigs.

Such work as this is not cheap; it would be wise to give the lace and paper pattern to the lace expert, and have an estimate of the cost of the work, as otherwise a disagreeable surprise might be in store.

It was the custom in the good old days to give lace to the guests at weddings, and it seems a pity, except from the bridegroom's point of view, that this practice is no longer in use, though it lingers in the form



The beautiful lace fan of Queen Wilhelmina of Holland, The mount of the fan is a very fine example of the fanmaker's craft

of rosettes of satin ribbon or favours of frowers.

In the wardrobe accounts of Queen Elizabeth are bride-laces of Coventry blue, and such laces, worn and given to the guests at weddings, are mentioned in the masques of Ben Jonson.

"I have lost, beside my purse, my best bride-lace I had at Joan Turnip's wedding."

When the Virgin Queen visited Kenilworth in 1577, a bridal took place as a pastime for her Majesty.

"First," writes a chronicler, "came the lusty lads and bold bachelors of the parish, every wight with his blue bridesman's bride-

lace, upon a branch of green broom." These would be the rosettes, or blue streamers, literally the laces or twisted threads, worked as the bootlace, that poor relation of the lace family, is wrought to-day. In Queen Elizabeth's time there was no fine Brussels, filmy Limerick, and costly Alençon for brides to wear; thread lace (bone lace, as it was called, for small bones of animals were often used as bobbins), and tape lace with very elementary Gothic patterns in needle-point laces, were all there were, besides the gold and silver thread laces which were the forerunners of all fine handmade lace



THE MONEYED WIFE

By "MADGE" (MRS. HUMPHRY)

When the Wife Holds the Purse-Strings-Arrangement of Financial Matters before Marriage-Signing of Cheques-Barrier of Wealth-Tact an All-Important Factor

When a poor man, or a comparatively poor man, marries a rich woman there are many difficulties lying in wait for her.

These difficulties are all the greater for the reason that it will never occur to the man to imagine them. He is entirely taken up with his own thoughts of the undesirability of having the family income in his wife's hands. Even the least sensitive of men is apt to imagine slights in this case where none are intended, and he becomes so prickly in his temper that he may be likened morally to the hedgehog.

The Possessive Case

The most ordinary and familiar little phrases seem to him to be intended to wound his amour propre. For instance, wives all over the kingdom, and probably all over the civilised world, speak of "my house," "my servants," "my drawing-room," "my carriage," "my dinner-parties," but this possessive adjective is soon found to be a mistake by the woman whose money covers the expenses of the home. She will learn to avoid using it, and to substitute "our" in every case, and most especially when her husband is within hearing.

Another lesson that she will not be slow in learning is never to allow her husband to be in such a position as to have to ask for money. After one or two experiences of the unpleasantness consequent upon such a mistake, she will be most careful to foresee his needs, and to provide for them in such excellent time that he will have no excuse for sulking, or for thinking himself ill-used. She will develop a preternatural sagacity in all matters of the kind, and more particularly with regard to his wardrobe. Probably the moneyed wife will make a settled allowance to her husband, and very probably he will exceed that allowance very frequently. Should he do so, she must not be too hard on the man, unless she is prepared for discord and consequent unhappiness in the home.

Wisdom in Financial Matters

Should her circumstances be such as to preclude the possibility of a settled allowance, she will manage to place at his disposal as fair a proportion of the income as possible, remembering that a man has many "needs" beyond those of a woman. He must smoke, as a rule, even if the available income of his wife and himself be but scanty. And his tobacco must be of the best. These remarks may appear unkind, but my readers will acknowledge that they are fairly justified. They apply only to the average man, and, fortunately for woman, there are very many men who are far above the average in unselfishness, and in a sense of justice.

Money matters should be arranged before marriage in such a manner as to prevent friction and avert possible annoyance. At the same time, circumstances may arise to alter the conditions under which the settleMARRIAGE 3376

ments were made. The wife may become the possessor of a larger income, and supposing she were so stupid and mistaken as to fail to bestow upon her husband an additional income in proportion to her own increased wealth, she would deserve the discomfort and disturbed relations that would almost

inevitably ensue.

In a case of the kind where the whole of the income was the wife's, no previous arrangement or settlement had been made, and the husband, taking the old-fashioned view that the wife should have no concern in business or money matters, expected that he would have the entire control of her income, that he would sign the cheques, and that the family banking account would be in his name. Before the end of the honeymoon this condition of affairs led to so serious a disagreement that the wife went back to her father's home, an extremely ill-advised step. The father naturally took her side, the husband's friends backed him up, and it was a year or more before the couple came together again.

A Delicate Position

Few men, however, in these more enlightened days, would expect to control the management of the wife's income, unless she should happen to be a very foolish woman, unaccustomed to the handling of money. In that case it might very amicably be arranged that he should see to all business matters, and that the banking account should be in their joint names, cheques being signed by both.

It would be impossible to plumb the egoism of some husbands who, though with their eyes open they marry a woman of means, yet consider themselves aggrieved by the consequent position of affairs. Their inmost thought seems to be that no man should find himself in financial subjection to a woman. But if so, why did they voluntarily put themselves in the position they

deprecate? Having done so, a man should submit to the logical consequence, but every time the wife draws a cheque for some expenditure connected with his personal use, he is vexed and indignant. Many years are needed to accustom him to what he considers an ignominious position.

The Trouble of Heiresses

There is an old adage that says an heiress seldom marries happily. Never was a truer proverb. Her money has been the bane of many a girl, and even of those women whose worldly wealth is insufficient to entitle them to be called by so magnificent a name. Even if the husband should be genuinely

attracted, and very much in love to begin with, the fact of her wealth gradually rises like a wall of fog between them, leading to misunderstandings of every kind, and to much misery on the part of both. The moneyed wife should display the greatest tact in dealing with the question of £ s. d. She would never dream of subjecting her husband to the mortification of seeing her pay in public for cabs, railway fares, opera and theatre tickets, or any of the numerous expenses which the husband usually defrays. With foresight accumulated during months or years of union, she will have arranged before leaving home that he shall have the necessary money in his pocket.

A Solution of the Difficulty

In the case of heiresses who possess estates or much landed property of any sort, it is not difficult to arrange that the post of estate agent or some similar appointment shall be filled by the husband. In such an event, it is, of course, easily possible to ensure that the labourer shall be worthy of his hire. If this is done, as it easily can be done, in a tactful yet business-like fashion, the self-respect of the man is assured, and he is provided with what he will appreciate even more than an income, a serious and honourable occupation, lucrative, yet not unduly exacting in its claims. There will be, too, no further occasion for any unpleasantness in money matters, and, consequently, there will be a better chance of matrimonial harmony and happiness. To every man worthy the name independence is the salt of life, and without it, all is vapid.

The Tactful Wife

Men are more sensitive than they imagine about what their own servants think, and this must be borne in mind in connection with money matters. All transactious of the kind that might affect his dignity should be

carried out in private. Some wives are clever enough to transact them in even the absence of the husband himself. A particular spot is selected in which to place the necessary sums. There they are found by the over-sensitive consort, and all works smoothly. No trouble is wasted that tends towards such a comfortable state of things.

These may seem to be trifling matters, but in reality they are important for the woman who loves peace and serenity in her home. Most of us are armed against the great things in life, but she indeed is prudent who thinks of and provides against its irritating little trifles.





Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by a prominent lady doctor, who gives sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following are being fully dealt with:

Home Nursing Infants' Diseases Adults' Diseases Homely Cures Consumption Health Hints Hospitals Health Resorts

First Aid Common Medical Blunders The Medicine Chest Simple Remedies, etc., etc.

TEA-DRINKING

When Tea is Useful and even Beneficial—Chinese and Japanese Tea-drinking—Tea as a Stimulant— Its Food Value—Dangers of Tea-drinking to Excess—How to Make Tea

A WHOLE volume could be written upon the evils consequent upon the habit of tea-drinking, but it would be waste of time so long as the greater number of men and women are constant tea-drinkers and do not seem much the worse in consequence.

We have all become so accustomed to hear tea-drinking deprecated that we are apt to forget that there is a very strong case for tea as a national beverage.

The Cup that Cheers

Indeed, tea-drinking in moderation is a virtue, when we remember how much the custom has done to further temperance in this country. Like all good things, however, it can be abused by indulgence to excess.

Before we sound the note of warning that the tea habit in excess affects for the worse the physical and nervous health, something must be said in favour of tea.

It has been called "the cup that cheers" so often that the phrase has become a platitude. It brings comfort to the tired and depressed, stimulates flagging energy at the very time of day when we most need stimulating, and, in the grey hours of the early morning it makes getting up almost easy and pleasurable. What does the bachelor woman who has a cup of tea at 9 p.m. care for the disapproval of all the doctors she knows? Not a whit more than the women who gather round the dainty five-o'clock tea-tables all over the kingdom and drink more tea than is good for them.

What of the morning cup of tea, that "cup of slow poison," which is condemned as an

unpardonable stimulant by all the sensible people who happen not to like it? It may or may not be an evil. Like everything else, tea is good or bad according to circumstances. To the person in a state of perfect health the morning cup of tea should not be necessary, and probably would not be desired. In some cases it is a habit, difficult but not impossible to break, one that in truth one really ought to give up. Sometimes it appears to be really necessary to ensure our rising early with any degree of energy and vitality to face work in the early morning. If everybody kept the golden rule of taking tea only twice daily and then only of freshly infused and moderately strong, I do not think that the most critical would have a sound argument to bring forward against tea.

Women and Tea-serving

Tea-making, like tea-drinking, is an essentially womanly, homelike, and domesticated occupation. There is a charm about the dainty English tea-table which other countries try to copy with very little success. The tea one gets on the Continent is hopelessly bad, and the only thing for the traveller who loves her tea is to take a suitably equipped basket with her.

The women of the East could teach us something concerning the ceremony of tea serving. The custom is a very old one with them, and the universal drinking of tea in many parts of the East may account for the greater temperance with alcoholic beverages.

China is the Mecca of tea-drinkers, because the Chinese have the most wonderful tea in MEDICAL 3378

the world, and they know how to prepare it in the right way. They have a little vessel inside the teapot, perforated so as to hold the leaves and allow the water to percolate through, and this is removed after infusion, thus preventing the formation of tannin with its ill effects upon the digestion. Many doctors advise the use of China tea, especially for those with weak digestions or disordered nerves. It is lighter and freer from undesirable ingredients than most teas, and the flavour very soon appeals to those who have drunk it for some time. The Chinese ought to be able to teach us something about tea-making, as ever since the sixth or seventh century of the Christian era tea has been in favour in China.

The golden tea of Japan is to most Europeans utterly distasteful, but one cannot help admiring the dainty tea ceremonies and exquisite manners which are displayed on these occasions. The Easterns are right in not taking sugar or cream with their tea, which is to them a stimulant only, and, therefore, should be swallowed without any accessories calling for digestive effort afterwards.

The yellow tea of Japan is made from green tea-leaves which one can imagine to be plucked from the little tea-trees in their gardens and put at once into the teapot. The Japanese take their tea in small quanti-Their small, basin-shaped cups, without handles or saucers, hold about as much as the smallest coffee-cup one sees in England. To drink breakfastcupfuls of tea is not wholesome, and if we substituted teacups at the morning meal it would be better for the digestion. Two breakfastcupfuls of tea are too much fluid to take at a meal. The digestive juices are thus diluted, and digestion suffers.

Tea as Food and Stimulant

The stimulating effects of tea are due to the presence of an active principle called theine. This is really a drug which strengthens the heart's action and stimulates respiration. In the same way, it is a tonic to the nervous system. Hence the pleasurable effects of tea upon a tired brain and fagged out nervous system. For this reason a cup of tea will often remove a headache and reduce nervous tension, thus promoting sleep. So that there is a strong case for the advocates of tea and every excuse for those who say openly that they take tea because it makes them feel better.

Experiments with the drug theine, however, proves that it produces palpitation of the heart, restlessness, and nervous excitement, and will even cause tremor of the muscles. Those who follow the occupation of tea-taster often suffer from headache, giddiness, and even paralysis. These symptoms are due, partly to the effect of theine and partly, to the presence of an aromatic volatile oil which is found in tea. China tea is said to be largely free from this oil because the Chinese rarely use it before it is

a year old.

Although tea contains various albuminoids. dextrin, fat, etc., it is quite valueless as a food, chiefly because it is made with boiling water, in which albuminoid materials are insoluble. They remain therefore in the tea-leaves. Thus tea contains practically no nourishment except that derived from any milk and sugar added.

When tea is desired as a stimulant it should be taken without food, and preferably without milk and sugar. China tea taken in this way is one of the best means of quenching thirst. Most people, however, prefer to take tea with food—that is at breakfast and "tea." There is no objection to the practice whatever, so long as the tea is not taken mouthful by mouthful with meat. Meat and tea are most indigestible. "High tea" is always undesirable. But when such a meal is necessary it is better to take the food first and a cup of tea afterwards.

The Dangers of Tea-drinking

One of the disadvantages of tea-drinking is that it is an insidious habit which grows upon one. The woman who takes tea at seven, tea for breakfast, tea at midday, at tea-time, and again in the evening is not unknown, and the anæmic maid-servant who openly or surreptitiously imbibes tea at brief intervals during the twenty-four hours is typical of what the tea habit may induce. Indeed, everyone who knows the working classes can speak of the harm done to health and vitality by having a teapot stewing on the hob all day. The tea and bread-and-butter meal is bad because it provides very little nourishment and leads to digestive disorder.

When tea is allowed to stand, or "stew," a substance called tannin is formed, and this is a very strong astringent which has an irritating effect upon the lining membrane of

the stomach.

Some people, however, go to the other extreme and imagine that they are drinking tea when they allow the leaves to lie in contact with boiling water for about a quarter of a minute. The fact is that they simply swallow the washings of the tealeaves, as time has not been given for a proper "infusion." Some doctors advocate allowing the tea to be infused for fifteen Perhaps five or six minutes is a minutes. safer estimate to give.

Tea, moreover, ought to be so hot that it can only be sipped slowly. The hostess who makes her tea in a cold silver teapot and pours it into shallow cups in which it gets cold in half a minute has a great deal to learn. The cottage woman who heats her homely brown teapot with boiling water, and then warms each cup in turn is wiser, in that she can enjoy a really good cup of tea and, better still, prepare one for her friends.

A cup of tea twice a day will hurt nobody. Indigestion, anæmia, and nerve exhaustion can all be avoided if such moderation is faithfully observed. But tea-drinking in excess is fatal to health and looks alike.

HOME NURSING

A Series of Articles on What the Amateur Nurse Should Know

Continued from page 3259. Fart 27

THE NURSING OF CONSUMPTION

How Consumption may be Set Up—The Tubercle Bacillus—The Treatment of Early Cases—Open-Air Hygiene—Cleanliness and Diet—Hæmorrhage and Night Sweats: How to Treat Them—Duties of the Nurse

It may happen at any time that the amateur nurse has to take charge of a patient suffering from consumption.

It is necessary, at least, that she should know something about this disease, because it is apt to occur as a complication of other chest affections, especially in such winter ailments as bronchitis and pneumonia.

We have already emphasised the need of care in convalescence from measles and other fevers, because it is at such times that the seeds of consumption may be planted in delicate children.

The amateur nurse must, of course, read the general articles published under the title of "The Prevention of Consumption" (p. 3257, Vol. 5), dealing with the prevention and care of this disease. She probably knows that consumption is due to a germ, or bacillus, which invades the lungs and causes inflammation in these organs, resulting in the formation of little hard masses called tubercle.

All tubercular diseases, whether occurring in the lungs (consumption), or in the bones, glands, or joints, are caused by the tubercle bacillus. The tubercle bacillus finds its way to the lungs through the respiratory passages—that is, it is inhaled in the air we breathe. It is an invisible germ which

is not required, except for ensuring the carrying out of the doctor's orders with regard to fresh air, cleanliness, and disinfection. At this stage the bacilli will have probably attacked the apices, or upper parts of the lungs behind the collar-bones, and the patient will perhaps be suffering from cough, weakness, anæmia, and loss of weight. If the inflammation spreads, cavities are formed in the lungs, and there may be hæmorrhage from the inflammation attacking the walls of the blood-vessels, which leads to bleeding from the lungs and spitting or vomiting of blood.

The Care of Early Cases

In the early stages the patient probably will not be in bed at all, but the nurse has certain duties to perform which are of the greatest importance to everyone in the house. She must see that the patient sleeps in a single bed, and, if at all possible, in a room by himself. This is a very important matter, as during the hours of sleep ventilation is difficult to maintain at a high level, and those in contact with the patient are apt to be infected.

Secondly, the nurse must attend to efficient disinfection. All dishes used by a phthisical patient should be carefully scalded with boiling water

patient should be carefully scalded with boiling water after being washed, and they should be reserved for the patient's use entirely. He must be taught the importance of spitting into a special bottle or receptacle, which must be disinfected with car bolic, and the contents burnt. In other cases rags or pieces of soft paper may be used in place of handkerchiefs, and these also must be burned at once.

The meaning of phthisis is "wasting," and a patient suffering from this disease must have special attention paid to his diet in order that he shall be nourished as much as possible, and his strength kept up. So long as he is not losing weight, the disease is not gaining ground, and liberal feeding is an important part of the treatment

in sanatoria. The patient must drink much milk, and he should be fed as liberally as is possible without upsetting his digestion. A certain amount of exercise will be necessary, but exercise should not be taken when the temperature is raised or when the patient is unduly fagged.

The nurse must take the temperature regularly, and keep a temperature chart to show to the doctor when he visits. The temperature in consumption is always hectic—that is, it varies



The temperature is the most valuable guide as to the patient's condition, and when it is elevated, bed is the safest place

lurks in dust, and in all probability we inhale these germs occasionally, however careful we are to follow hygienic rules. If we are in fairly good health, our tissues simply destroy the bacillus, and we are none the worse. If, however, we are exposed to strong infection, and are getting an overdose of the poison, we may succumb. Careful nursing of consumptive cases is needed in the home, therefore, for the protection of the whole family, as well as for the benefit of the patient.

In the early stages of consumption the nurse

considerably. It may be normal in the morning, and reach 103° by six o'clock at night. If the temperature is above 102° at any time during the day, the patient should be in bed. If it is above 100°, exercise should be permitted under the supervision of a doctor. As a rule, the doctor will teach the nurse or the person in charge to regulate exercise by the temperature, and when this is not higher than 100°, daily walking exercise will strengthen the heart and improve the lungs and the vitality generally.

Open-air Hygiene

Whenever possible, anyone suffering from phthisis should be sent to a sanatorium, where he or she will be under the direct care of a doctor, and have the advantage of specialised treatment. But a modified sanatorium treatment can be quite well

carried out at home, if one member of the household is sufficiently intelligent to supervise the

The two essential things are cleanliness and fresh air. The patient must be out of doors in the fresh, pure air as much as possible, and must sleep in a room which is carefully ventilated, when a special shelter or tent cannot be devised. The patient should spend the day out of doors in all weathers, and the windows of the house must be open invariably night and day.

Cleanliness will include regular washing of the room with a disinfectant. There should be no curtains or carpet or hangings. Bare floors can be scrubbed regularly, and if the walls are

painted instead of papered, they can be treated in the same way. Thus the patient is guarded against reinfection, and other members of the household are protected.

Under careful management, phthisical cases should improve steadily. Evidences of benefit are a lowering of the temperature, improved appetite, and increase of weight. Milk is a very important food item, and cod-liver oil is the medicine most needed. The dosage will have to be regulated by the doctor, and the nurse must be careful to give this medicine at the specified hours every day.

The Treatment of Hæmorrhage

The sick-nurse must be alive to the possibility of bleeding by excessive coughing or vomiting. When this occurs, she must never appear flurried,



The temperature should be noted night and morning on the chart whenever it is in the least "hectic"

anxious, or excited, as any such evidence of emotion is extremely bad for the patient. Her first duty is to get the patient to lie down absolutely still and quiet. Meanwhile. the doctor should have been summoned at once, and while waiting his arrival, the nurse must sit beside the patient and keep him as quiet and calm as she can. When ice is at hand, the patient should be given some of this to suck. Ice should be applied-to the chest, but should not be kept longer than fifteen minutes at a time on one place. Any mixture, whether by the mouth or hypodermically, must be administered by the doctor, unless he has left definite instructions on this matter.

Treatment of Other Symptoms

The nurse can do a great deal to make the patient comfortable. Night sweats, for example, are a frequent

symptom in consumption. The patient feels shivery and hot, and then breaks into perspiration, which may be so profuse as to soak the nightdress. In such cases the nurse must have a clean, aired woollen nightdress at hand, so that the damp one may be changed, and the patient guarded against further chill.

When breathing is difficult, the nurse must find out the most comfortable position, and prop the patient with pillows and a bed-rest. Support the hollow of the back, especially if the patient complains of difficult breathing or fatigue. Avoid sudden changes of posture and keep the air fresh, so that the patient may have as much oxygen as possible.



Cod-liver oil is a valuable medicine when there is a tendency to consumption

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Serve meals daintily, in order to tempt the appetite, as the invalid often requires to be

encouraged to take food.

The doctor may order various inhalations, which the nurse will have to give, or the chest may require to be painted with iodine. Consumptive patients need to be kept bright and happy, especially when they have to remain in bed for any time, so that the nurse must cultivate cheerfulness, and do her best to prevent depression of spirits, because the mental attitude has a very marked influence upon the patient's bodily health.

Anyone in charge of a phthisical patient has a duty to herself also in that she must keep her health in good condition, so as to resist infection. She must take outdoor exercise, regular rest and sleep, and sufficient food. Except in bad cases, the patient generally sleeps well, and the nurse can retire to her own room, and have a good night's rest, so that she may be fresh in the morning.

A BANDAGING LESSON

Continued from page 3261, Part 27

BANDAGING THE THUMB

The finger bandage described in the last lesson is very difficult to apply to the thumb, because the latter is so short and so broad towards the base. The base of the thumb can, however, be very easily and neatly bandaged as follows:

Place the hand palm downwards. Begin at the root of the thumb and take the bandage across the back of the wrist, giving two turns round the wrist to fix it. Now take the bandage or tape from the root of the thumb upwards between the thumb and first finger and go round the thumb at the first joint, then backwards across the back of the hand round the wrist until you come again to the root of the thumb.



Bandaging the thumb is a difficult operation. The bandager begins at the root of the thumb, and takes the bandage across the back of the wrist, then from the root of the thumb up between thumb and first finger, round the thumb, across the back of the hand, round the wrist to the root of the thumb; then between first finger and thumb, and round the thumb. This is repeated alternately round thumb and wrist until root of thumb is covered

where once again you go between the first finger and thumb and encircle the thumb so as to cover about half of the former loop. Repeat this alternately, going round the thumb and round the wrist until the root of the thumb is quite covered. This bandage-which is called the spica of the thumb-is very useful for such injuries as cuts sprains, etc.

It may not be an easy operation to perform, but practice will soon make perfect. With the use of a bandage all women should be familiar. Accidents happen in the best regulated houses, and require immediate treatment. This lesson, and those preceding it, therefore deserve careful study.



BABY'S FIRST YEAR

Continues from fage 3143, Fart 25



11. BABY'S MASSAGE

Value of Massage with Oil—When to Massage a Baby—For Thin Babies—A Good Masseuse— Rules for a Beginner—Massage for Older Children

Massage, as applied to the baby, has to be very carefully and gently done, but there is no doubt that it is an extremely useful agent in many instances.

When baby is ill-nourished and less plump than he ought to be, in spite of most careful dieting and care, a little gentle massage with olive oil is an excellent measure. The pores of the skin absorb a good deal of the oil, whilst the movements of the hand over the muscles and skin give tone, elasticity, vitality. The nurse should always bear in mind that anything in the shape of severe friction or heavy manipulation will do more harm than good. Lightness, with only a little firmness, a delicate touch, with the right amount of force, can be acquired by practice.

by practice.

The best time to massage baby is after the

bath, when he has been carefully dried and enjoys immensely kicking and stretching on the nurse's knee. A light stroking movement with gentle friction is best to use. Lay the baby on its face, and massage down the spine and all over the back, the fingers held closely, but not too stiffly, together. Move the hand in the upward direction, keeping the fingers in contact with the skin, thus increasing the circulation and acting upon the muscles. Massage the body, then each limb, gently and lightly, using circular movements of the thumb with firm and even pressure. Always massage up the limb, and then draw the hand lightly downwards, and repeat the movements. Use a little olive oil, partly because of its lubricating powers, and partly for its nourishing properties when it is absorbed through the pores of the skin.

For Thin Babies

Massage with olive oil is especially good for thin babies, who are healthy enough, but who would be all the better for being a little plumper. In convalescing, also, from ailments this childish treatment has an tremely beneficial effect. Massage can also be used for elder children who have any stiffness in the joints-after slight injury, for example. But the doctor should always be asked in these cases, because there is a certain time when massage will do good, and a time during the acute stage when it is by no means the right treatment to use. When a child is sleepless and restless, a little massage after the evening bath, applied soothingly and quietly, will often induce sleep. It is an excellent measure in constipation if the nurse massages the abdomen, first up the right side, then across the waist, and down the left

side of the body. The baby should never be massaged immediately after a meal. An hour and a half after the last meal, or, better still, just before his food is due, is a suitable time, if he is not too impatient to enjoy quietly the

operation.

A Good Masseuse

Some nurses massage beautifully. Others, again, have too heavy a hand, and too stiff a wrist, to perform the movements properly. If the baby does not enjoy the operation, it means simply that the massage is not being properly done, and it is far better for the nurse in the first place to massage baby lightly, until her fingers get educated to the movements and touch, when greater pressure can be exercised without discomfort to the child.

The following rules will perhaps help a beginner

Use the tips of the fingers chiefly, stroking the skin upwards or rubbing in circular fashion whilst keeping the finger-tips pressed evenly on

Always massage in an upward direction, towards the heart. This helps the circulation by encouraging the venous flow of blood backwards to the heart.

For the limbs, a light movement can be performed by placing one hand above and one below the limb, the palms resting on the skin. A light rolling movement should then be made with the hands.

Tapping movements can be applied to the back and trunk by tapping with the tips of the fingers.

Friction with the ball of the thumb, circular fashion, is used near joints, because it applies massage to the deeper structures below the skin.



Massage of a baby is best performed after the bath. The child must be most carefully dried before the massage begins. A little olive oil should be used as a lubricant, because of its nourishing properties when absorbed by the skin

Massage is very useful for older children when there is a tendency to weakness of the back or shoulders, but the doctor should always advise as to the proper movements and the length of time the massage should occupy.

Massage is useful when children are rickety. It develops the muscles, strengthens the limbs: whilst after infantile paralysis it is necessary to have this treatment, when the nurse or mother may need to have a few lessons in the art.

If massage is commenced it should be given regularly, at stated times, for the full benefit of the treatment to be felt.

That babies and children enjoy it can soon be seen by the quieting influence it exerts when they are fractious and restless. Care, however, must be taken to guard against chill. When massaging one part the rest of the body should be lightly covered, and

no draughts allowed to blow through the room. When baby suffers from cold feet or a tendency to weak ankles, gentle massage whenever opportunity offers, or when warming the tiny feet at a fire, will result in a marked improvement.



To massage the back, lay the child face downwards and massage down the spine, with fingers held close together, Move the hand in an upward direction, keeping the fingers in contact with the skin

HEALTH AND HYGIENE IN THE NURSERY

Continued from page 3263, Part 27

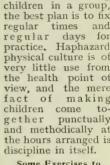
THE PLEASURES OF "DRILL." HEALTH AND EXERCISE

Why Drill Should be Made Interesting-The Age at which Drilling May be Taught-Some Simple Exercises-Musical Drill and its Advantages-The Child as Instructor-Exercises to Teach Balance-Marks and Rewards

 T^{HE} whole aim of modern physical education is to make "drill" interesting to children. They work together in co-operation. They work together in co-operation. They learn their own weakness and their own strength in

comparing themselves with others.

When drilling children in a group, the best plan is to fix regular times and regular days for practice. Haphazard physical culture is of very little use from the health point of view, and the mere fact of making children come together punctually and methodically at the hours arranged is





In organising drill as a game for children, the aim should be to practise exercises which make for all - round development and which are

not too severe a strain upon young children. Very few children need anything in the shape of regular physical culture until about six years of age, and even then it should be of a very mild type. But even the little ones of four and five will enjoy the drill game, and, provided every care is taken that they are not fatigued, and that only short practices are allowed, they will

derive nothing but benefit from the exercises. Children should, in the first place, learn to obey orders quickly. Such simple orders as "Right turn," "Left turn," "Stand," "March," etc., can be used, and this trains the attention, the will, and the faculty of response.

The next thing should be a simple breathing exercise. The children may stand with hands on hips, and, with the mouth closed, take a long, deep breath, which they hold for a second or two, and then let go. This may be repeated six, eight, or ten times. In many cases the mother



Lunging exercises for the muscles and joints of the legs. The hands should rest on the hips, and the lunge made with right and left feet alternately

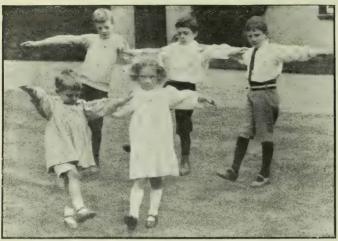
drilled until the very name of gymnastics bored them has given way to a newer one, the fundamental principle of which is that children must enjoy physical exercises with their minds if their bodies are to derive real benefit. Physical culture becomes a game, so that children take it up with zest and interest, and go through the exercises which their health requires as a pleasure rather than a duty.

To this end it is better to make a group of children practise physical exercises and to get them to drill out of doors, even in winter, whenever the weather permits. Drill in the nursery makes for muscle development, it is true, but outdoor drill provides in addition that the children are breathing all the time the purest air into their lungs. The best regulated nursery cannot compare with fresh air outside. When physical culture is taken up as a game, certain qualities which are very desirable in character



A breathing exercise in which the children should kneel with the hands on the shoulders, take a deep breath, and drop the head

may notice for the first time that one of the children finds a difficulty in doing this exercise easily with the mouth shut. It may lead her to watch the child's breathing and to have any obstruction dealt with by the doctor. That, surely, is a very good result in itself.



n balance. With arms horizontal with the shoulders, lunge forwards and outwards with the right and left feet alternately An exercise to teach balance.

Another breathing exercise should be done kneeling, with the hands on the shoulders. In taking a deep breath, let the child drop the head backwards. Then bring it forward when breathing out.

Now the children can try the following exercises, which develop various joints and muscles

and improve the carriage:

1. With the hands on the hips, lunge forwards with the right foot. Return and lunge with the left.

2. With the hands horizontal with the shoulders, lunge forwards and outwards with the right foot and repeat with the left.

3. Bending exercises are always useful for making a child supple and for exercising the waist and spinal cord. Let them put their hands on top of their heads and bend to the left and right

alternately.

4. With the hands behind their heads, let them raise their right knee upwards and then the left.

5. For teaching command of the waist muscles, the children should sit one in front of the other

and lie back, raising themselves up again without touching the ground. This takes some practice, but in acquiring it the muscles become strong and responsive.

6. Let the children fling the arms round and round the head at full extension.

At the beginning of practice these exercises should only be done six times each, and between each the children should be allowed to trot round or march round, in

order to relax the muscles and rest those that have been working. By entering into the spirit of the thing, they can be kept perfectly happy and absorbed in their physical culture for half an hour at least, and that is quite long enough for practice. When possible, children should be drilled every

The effect upon the day. muscles after a few weeks is very marked; they become much more flexible, and the children lose the stiffness of movement so characteristic when no physical culture is

provided.

The game aspect of this physical drill will be emphasised if it is accompanied by music, and when the drill is practised indoors this can easily be managed. Children enjoy it much more, and the music helps to keep them more exact with regard to time. Once they have been taught the exercises, let one of the children be made the captain at each meeting, so that he may give the orders and watch the others, each child taking the part of captain in turn, even the youngest.

Teaching Balance

Later the children can learn a crouching exercise, to make the hip joints supple and to teach balance.

1. With the hands on hips, they should sink

down on the heels and then rise again.

2. They can practise balance also by putting their hands on each others' shoulders, and raising first the left foot and then the right.

3. They should practise the swimming exercise in three movements:

First, the hands are brought together below the chin, then shot upwards and outwards, and

then backwards, to the first position.

4. Jumping exercises across a chalk mark will appeal to most children, and here a little competition with rewards for success will add to the interest of the game. Judgment, of course, must be given according to the age and size of the child, and all through the game the children should be allotted marks from start to finish. faulty position means a bad mark; a carefully performed exercise a good mark.



Swinging the arms round and round is a "full" and stimulating exercise



THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon:

Presentations and other Functions Court Balls The Art of Entertaining

Dinner Parties, etc.

Card Parties
Dances
At Homes
Garden Parties,
etc., etc.

The Fashionable Resorts of Europe Great Social Positions Occupied by Women Eliquette for all Occasions, etc.

WOMEN IN GREAT SOCIAL POSITIONS

Continued from page 3255, Part 27

THE BRITISH AMBASSADRESS IN CONSTANTINOPLE

By CECIL MAR

A Romantic Post—The Two Embassies—Ambassadorial Privileges—The Order of Mercy—Social Life in Constantinople—Winter Gaieties

The "romance of picturesque diplomacy" is nowhere better illustrated than in the ambassadorial post of Constantinople. It stands out, clothed in a glamour all its own, and is invested with the charm and intensity of the changeless East.

In the beautiful city on the Golden Horn, with its superb line of mosques and minarets breaking the horizon, foreign Embassies have an importance greater than that of any other European capital. In the absence of mixed Court life, where the influence of woman is excluded, Embassies have a sort of Court flavour of their own, and each one forms a nucleus towards which all social life gravitates more or less. They entertain each other, and their respective colonies and the heads of the Turkish official world may be seen at their official dinner-parties and receptions.

The popularity of the Ambassadress in Constantinople depends greatly upon her tact and adaptability. Intercourse with native ladies is more or less restricted, and friendship with members of the British colony not by any means ubiquitous, as it includes so many heterogeneous elements, resulting from intermarriage with Levantines, Greeks, Smyrniotes, etc. The very language of the English Levantines is so interladen with foreign appellations that it has a flavour all its own.

The New Byzantium

The post of Ambassador in Constantinople carries with it a salary of £8,000 a year, and the use of two beautiful palaces, furnished and kept up at the expense of the British Government.

The winter residence in Pera, that "Christ-

ian suburb of New Byzantium," is ideally situated on an elevation overlooking the Golden Horn. It has a fine ballroom, and four drawing-rooms *en suite* on the first floor, where are also the dining-room, smoking-room, and Ambassador's study.

A Fairy Palace by the Sea

The summer residence at Therapia is like a fairy palace. An unprotected quay separates it from the sapphire waters of the Bosphorus in front, while at the rear a glorious old garden rises in vine-clad terraces to the verdant heights overlooking the opposite shores of Asia.

The house contains seven reception rooms, all facing the Bosphorus, and the verandahs in front of them are filled on summer evenings by guests, who delight in the panorama below. The silver witchery of the moon transforms the waters into a magic sea, broken by trails of phosphorescent light, as some singing boatman rows his caïque from one spot to another.

The Embassy *stationnaire* is anchored well in sight, ostensibly for protection, and available also for pleasure parties.

The *Imogene*, called disrespectfully the "Emma Jane," has been the scene of many delightful dances and reunions.

A steam-launch is at the disposal of the Ambassador, and plies up and down the Bosphorus, to and from the Sublime Porte, for the transaction of diplomatic business. A ten-oared caique, manned by picturesque boatmen, in white shirts and loose white trousers, scarlet coat and fez, is always waiting by the steps on the quay in readiness for the Ambassador or his family, and a Cayass a relict of the ancient

Janissaries, accompanies them in their walks abroad, preceding them in his embroidered uniform, to clear the way for

their passage.

In former years the arrival of a new Ambassador was made the occasion for splendid ceremonial. He was sent out in a man-of-war, and was received with regal pomp at the entrance to the Dardanelles. Nowadays, his arrival and the presentation

The Ambassadress in Constantinople takes a lively interest in the English high-school in Pera, which has done excellent work. Nursing and medical institutions claim her attention, and the English church is under her special protection. The chaplain, the Rev. F. C. Whitehouse, M.A., receives £300 a year from the British Government, and £100 a year for house rent.

Our present (1911) representative, Sir

Gerard Lowther. arrived at his post at the Sublime Porte in 1908. His wife is an American lady, and was Miss Alice Blight, of Philadelphia, U.S.A. She is a delightful châtelaine. and her intimate little parties in the octagon drawing-room at Therapia are much enjoyed by her friends. She and her little daughters are much beloved of the Embassy staff, and contribute no little to their happiness.

Her predecessor, Lady O'Conor, lived there ten years, and both she and her husband so loved the post that when died there, in 1908, it was decided to lay him, as his last resting-place, in the cemetery of Scutari, where his widow has erected a beautiful chapel to his memory. It is a most picturesque and peaceful spot, and many a Crimean hero is buried here where the



Lady Lowther, wife of Sir Gerard Lowther, British Ambassador in Constantinople. An American by birth, Lady Lowther has won the esteem and affection of the large English and American colony in Constantinople, and is an invaluable help to her husband in the onerous duties of an exacting position Photo, H. Walter Barnett

of credentials are much the same as in any other European capital.

His arrival is notified to the Sultan, who appoints a day and hour for receiving him in private audience. He then presents his letters of credence, which are under the sign manual of his sovereign, and which render him his personal representative in speech and action.

mournful cypress stands sentinel over antique

sanctuaries

Sir Nicholas O'Conor belonged to the great Roman Catholic families of Great Britain, and his relations in the family of the Duke of Norfolk were present in Constantinople at his funeral.

Other ladies who of recent years have reigned in the two fairy palaces are Lady Dufferin, Lady Thornton, Lady White, and Lady Currie. Lady White was a German by birth, and her husband, Sir William White, died in Berlin whilst en route to London on leave. There was no little discussion with his widow regarding official papers, and the Foreign Office annals could show one or two edifying letters on the subject.

The Order of Mercy

Lady Currie, who had been known and loved in England as Mrs. Singleton, and in literary circles as "Violet Fane," went to Constantinople as Ambassadress to her first official post after her second marriage. was too old to change easily all her habits, and to be happy in the trammels of official entertaining and all the position entails. Within herself the disenchanting change of middle age dimmed for her the beauties of Nature that would have been such a source of delight to her in earlier years. She knew that the malicious bon mot of an attaché who turned her nom de plume of "Violet Fane" into "Violette fanée" (Faded Violet) was, alas! applicable, and, having always been a spoilt woman, she was doubly conscious of it. Some of her saddest, if most beautiful, verses were written on the shores of the Bosphorus. In her "Under Cross and Crescent" we find the lines:

Old fancies fade away, old idols fall
From crumbling altars; yet for ever new,
The tear-stained truth survives, Death comes to all—
The dead are many, and the living few.

A much coveted mark of Turkish Imperial favour is the decoration for ladies called the Chefakat, or Order of Mercy. It is bestowed by the Sultan on most Ambassadresses, either during their stay of office or on their departure. It is a beautiful red and white enamel star, surmounted by a small crescent, and studded with diamonds. It is worn with a white watered silk ribbon, edged with red and green, the Turkish national colours. It was first instituted after the Crimean War when the Baroness Burdett Coutts had been decorated with the man's Order of the Medjidie for her numerous charitable acts to the Turkish soldiers. She is the only lady who has been thus honoured.

A social season, proprement dit, does not exist in Constantinople. The winter gaieties continue in another form during the spring and summer, when the members of the social world migrate to their summer residences about the same time.

Amusements and Entertainments

During the winter, which is short and sharp, balls and parties are given at all the Embassies, and are, of course, very cosmopolitan. As the streets are tortuous, hilly, and badly paved, the sedan chair is largely adopted by ladies as a means of conveyance. No doubt, the recent introduction of motors will eventually do away with this touch of local colour.

Concerts, bazaars, and private theatricals form part of the winter programme, and during the spring, which is a delightful season, the steamers which ply up and down the coast are in great demand for picnic parties. Destinations for the latter are a matter of choice, as every turn of the coast reveals some new beauty of village, palaces, vine-clad hills, domes and minarets, or cypress-guarded cemeteries, where painted, turban-crowned stones stand zig-zag among the grasses.

Polo, lawn tennis, and riding form the staple summer amusements. Parties are made up for Justinian's Aqueduct, the Belgrade forest, or the breezy downs of Ok

Meidan (Field of Arrows).

The numerous magnificent palaces, built and deserted at every change of reign, testify in their splendour to the mighty resources and native wealth of the country. The Palace of Dolma Bagdche and that of Tchiragan are cases in point. In the state rooms of the latter are doors which alone cost £1,000 apiece.

The Embassy Staff

Regarded from a political point of view, the Constantinople Embassy is not an easy post. The handling of the problems entrusted to the Ambassador's care need all his astuteness and diplomatic talents to make him a success. Sir Gerard Lowther has had great experience of the East. He was secretary at Constantinople in the time of Lord Dufferin, and was Minister in Morocco when he was promoted, three years ago, to the present post of Ambassador.

There is an unusually large Embassy staff here, the difficulty of the Turkish language rendering the employment of dragoman and

interpreter imperative.

Our present chief dragoman there (there are three others) is Mr. Fitzmaurice, and he receives the salary of a Councillor of Embassy—£1,000 a year, and £100 extra for house rent. An extra £100 per annum is added to the salary of the secretaries who pass an examination in the Turkish language. The British judge here receives a salary from the British Government of £1,000 a year and £150 local allowance, while Mr. James Bowman figures on the list as "messenger and gaoler," and receives from £80 to £100 a year.

The New Turkey

It will thus be readily understood that a position in the Embassy at Constantinople is full of interest and opportunities for gaining experience in diplomatic life. It is at the Gate of the East, and more than ever before in history the influence of Western ideas of progress is making itself felt. The moving spirits in Turkey are striving to throw off the yoke of old and obsolete customs, and form their turbulent country into a united kingdom.

Time alone can show how far this effort

will be successful.



ETIQUETTE FOR GIRLS



By "MADGE" (MRS. HUMPHRY)

Youthful Lightheartedness that is Sometimes Misunderstood—Attitude towards Employers— The Newly Rich Family—The Too-Assured Manner

THE GOVERNESS

Sometimes young girls are obliged to go out into the world and become governesses in families without having had any experience available from friends who have adopted a similar career.

Should a girl be light-hearted and happy, her manner expresses this, and occasionally is misunderstood as showing indifference or a claim to equality with the people whom

she has to serve.

There are charming and gentle-mannered women who can allow for youthfulness and gaiety in their young governesses, but, on the other hand, there are chilling and cold natures which dislike anything of the kind, and do not understand it. With such an employer as this the girl lays herself open to many a snub, and feels unhappy in consequence.

The Quiet Manner

It is, therefore, much better to cultivate, so far as may be possible, a subdued and quiet manner when entering on a situation of the kind. The atmosphere of some homes is gay and delightful, and if a girl should be fortunate enough to enter one of these, she may find that her natural lightheartedness is not a crime but a recommendation.

It is well known that the manners of the highest ladies in the realm are perfectly charming, natural, and adapted to set at ease all those who approach them. The same is true, though perhaps in a slightly less degree, of the women of our aristocracy. But it must be placed on record, unfortunately, that some of these ladies can deliver an unmerited snub with whole-hearted competence. However, they are exceptions to the general rule. There is nothing more perfect in the world than the union of gentleness and absolute dignity which characterises the manner of many of these great ladies.

But a girl must study her milieu when she enters a situation as governess. Should she find herself a member of a haughty, purse-proud, arrogant, newly rich family, she must prepare for indignities. She may be of higher birth, and her family of better social position, than those with whom she finds herself, and if she be a true gentlewoman, she will soon learn to accept these rebuffs, and to pay no attention to them beyond the momentary feeling of a

wounded pride.

Women who have risen from a lower class to a position of wealth have forgotten to leave behind them the bullying, disagreeable

manner which is a mark of their original caste. Who has not observed in the women of our lower orders the scolding, hectoring manner in which they address their own children? When a girl realises that this is the sort of employer with whom she has to deal, she will become indifferent to the manner and sometimes may even learn to respect the solid qualities of a woman whose mode of conversation is so different from all to which she has been accustomed.

It is curious, but a fact, that these very women who indulge their dictatorial ways and are rude and impertinent to their inferiors in wealth and position, are the very ones who fawn and cringe, stoop and truckle to their social superiors. I once had an opportunity of contrasting the manner of such a woman as I have described, when conversing with a lady of high rank, and one whom she considered her inferior. She had been vigorously snubbing the latter, merely because she felt ill-tempered, when a great lady entered the room, whereupon Madame of the mushroom growth assumed an extraordinarily humble expression, in ludicrously sudden contrast to that which her face had worn a moment before. Her ·voice even was so altered as to be scarcely recognisable, and when the Marchioness in question held out her hand, the other pounced upon it eagerly.

The Period of Probation

When a girl is fortunate enough to be engaged in a family of our true upper class, she will find herself, as a rule, treated with perfect politeness, and yet sometimes with a chilly dignity by means of which her employers hold themselves on guard until they have discovered the true character of their employee. If the girl is worth her salt she will comprehend this attitude, and recognise that she is kept waiting in the vestibule for a short, necessary period before being admitted to the warm home atmosphere which she will eventually secure, should she be worthy of it. She is on probation, as it were, and should conduct herself with reticence, never obtruding herself, nor opening a fresh subject of conversation. An assured manner and didactic tone would be singularly out of place in such circumstances, and would but serve to prejudice the employers against the young person herself. As a matter of fact, a governess belonging to a good family, and who had been brought up as a lady, would never dream of adopting this unceremonious

manner in her new situation. On the contrary, her own innate refinement would suggest a quiet attitude as far removed from undue humility as from assertiveness.

With the children whom she is teaching she may be her happy light-hearted self. They will love her all the better, and will learn their lessons all the more willingly. By no one in the world is a pleasant manner better appreciated than by a child. Teachers should always be young and happy, and though this may not invariably be possible, it should be the aim of parents to surround them with cheerfulness and innocent fun.

These are democratic and socialistic times, and many girls, especially those of humble extraction, adopt a defiant, abrupt manner conveying an "I am as good as you" sort of sentiment. This is a great mistake, for, however gentle and forbearing

the employer may be, she cannot be expected to like a young woman who is aggressively impertinent. The odd thing is that a girl of the kind is always ready to look down on those below her, and to suspect them of daring to "think they are as good as she is."

At table, perhaps the children's dinner and the family luncheon, such a girl may start subjects of conversation with an assurance that astonishes those accusomed to gentler and better manners. She may express her own opinions with freedom, and laugh and talk as though she were the equal of those at whose board she sits. All these things are mistakes, and however well equipped a girl may feel, not only in the matter of teaching, but in appearance, manner, and social gifts, she should wait until she has passed the probationary period before adopting a familiar tone.

THE GIVING OF TIPS

Continued from page 3269, Part 27

Tips from a Married Lady—From a Young Unmarried Lady—Children—Menservants— Public Places

A MARRIED lady, with own maid, staying in a house over one night, but not more than one week, would pay: To housemaid, 3s. 6d.; or to lady's-maid and housemaid, 2s. 6d. each.

A young lady, visiting with own maid, in large house would pay: To housemaid, 3s. 6d. for a week; for two nights, 2s. 6d. The same, staying without a maid, would give to housemaid 5s. for a week's attentions.

In a house where only two maidservants are kept, both should be equally remembered by guests of any position, and should receive not less than 2s. 6d. each for a week-end visit, or 5s. each for a week.

The bachelor who takes his own valet to a large house will require to give to both butler and footman 10s. each. Without his own servant, and requiring valeting, he would give the same. In a household where there was no manservant he would give to housemaid 5s. for a week-end visit, or 10s. for longer.

Child Visitors

Where children are taken to stay in a house, the maid who waits on them should receive not less than 5s. per week for her trouble; and where their own maid is taken, the housemaid should have 3s. 6d. extra given to her.

The coachman who conveys guests to and from the house will expect a tip when they go away, and if he has not been much troubled 2s. may satisfy him, or 2s. 6d.

As a rule, lady visitors are not required to tip menservants, unless some special and marked service has been rendered to them. Similarly, and especially when visiting with his wife, a man does not tip the women servants, but the men only. His wife will tip the women servants, but where there are no men servants, he may give a gratuity to

the principal maids on behalf of them both. Of course, larger tips than these are often given, especially by wealthy people, but larger ones are not necessary, and if the practice has to be kept up at all, it is more practice has to be kept up at all, it is more light to be a generality within reasonable.

just to keep generosity within reasonable limits, on account of other guests who are

less fortunately placed.

The exaction of fees at shooting parties became so burdensome that at length some definite arrangement had to be settled upon, and now there is a scale, with which anyone may acquaint himself before he accepts an invitation to join the sport.

The Sportsman's Burden

An inquiry addressed to the host will generally give anyone the information he wants, as where the host has let it be known that he objects to large tips, the matter will have been arranged by the guns. As a rule, grouse shooting will cost a sportsman from 5s. to 10s. per day, or for several days, from £1 to £2. He will pay his guncarrier in addition. Pheasant shooting will vary from 10s. to £2 for one or several days. The fees for deer-stalking usually are settled according to the bag.

In other sports, like salmon fishing, the boatman will ask his own price—arranged beforehand—and the gillie will require anything the angler is prepared to give him,

from 5s. to £1.

In public places, where attendants are properly paid, notices ought to be put up, so that the long-suffering public may not be unnecessarily defrauded. As it is, the visiting of monuments and places of interest, abroad or at home, adds much to travelling expenses, so that it is rarely possible to reckon accurately what any pleasure trip will cost, and invariably the "margin" allowed for these trifles is exceeded



In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in:

Home Dressmaking

How to Cut Patterns
Methods of Self-measurement
Colour Contrasts

Home Tailoring Representative Fashions Fancy Dress Alteration of Clothes, etc.

Millinery

Lessons in Hat Trimming How to Make a Shape How to Curl Feathers Flowers, Hatpins, Colours, etc.

Boots and Shoes

Choice How to Keep in Good Condition How to Soften Leather, etc.

Furs

Choice
How to Preserve, etc.
How to Detect Frauds

Gloves

Choice Cleaning, etc. Jewellery, etc.

RAINY-DAY CLOTHES

Severity in Style should be the Keynote—The Three-piece Suit—Headgear—Natural Plumage— No Dyed Feathers—The Shirt for Wet-day Wear—The Best Materials—Petticoats

When summer is over, autumn with us, and winter in the immediate future, there is much need for thought on the subject of rainy day clothes

subject of rainy-day clothes.

The glamour of a period of sunshine makes it hard to "put by for a rainy day," but unless we begin to do this in the most practical sense, we shall find ourselves unsuitably clad when storms are upon us.

The subject need not be a depressing one. The bonnie English girl has a habit of looking her best in a shower—that is, if she is suitably dressed. The woman who is well shod, with short skirt, tight-buttoned, well cut coat, and no fripperies on her head, with wet cheeks and sparkling eyes, may be the admiration and envy of her friends.

Beware of the slightest inclination towards anything but severity, for the least touch of lace, chiffon, or embroidery is disastrous in effect on the rainy-day costume. The only safe guide towards a doubtful item is to ask: "Will it spoil with the rain?" If it will, leave it at home, but if it is impervious to a shower, it may be worn without fear.

The Best Style of Dress

For real comfort there is nothing to beat the coat with expanding back pleat, for it adapts itself to any figure, and has no ugly, strained effect where fulness is desirable. The band at the back confining the fulness should be permanently attached to the coat or buttoned at either end. Such a band may be of the same material as the coat, or of leather to match the buttons.

The Three-Piece Suit

Many women, to whom necessity dictates a practical and economical style, are adopting the three-piece tweed suit for cold and showery weather. This consists of a short, serviceable skirt of ankle or instep length (made quite plainly), a simple blouse bodice made of the same tweed, and a coat of ordinary build. The advantage of the bodice piece lies in the possibility of using this with the skirt when the rain is of such uncompromising quality that a mackintosh or long overcoat is a necessity.

We all know the difficulty of donning a waterproof coat over our short tweed coat, and the consequent warmth of the two thick coat-sleeves. Such a third garment should be carefully made, and be unlined, or we shall defeat our object in having it too thick.

It should be single-breasted, and fastened down the front with a row of practical though ornamental flat leather buttons, or some of smoked pearl, in groups. A small patch-pocket should be the only attempt at trimming. The sleeves might be of the bishop cut at the wrist. Such a style would give rigid simplicity of outline, and maintain its suitability for rough wear.

A suède belt to harmonise with the cloth or tweed is permissible, and, if liked, buttons and patch-pocket may be of the same suède

with good effect.

DRESS

A suede hat to match the belt is always neat and suitable wear on a wet day. There are toques of soft suede, some of a Homburg persuasion, and leather hats trimmed with leather of contrasting shade, in many variations, now to be had, so that the woman who feels that the severely plain all round style is not suitable for her need have no fear of unbecoming chapeaux.

There is a close-cut silk felt or beaver which is charming. For decoration, there are flat feather and conventional motifs of braid

which are all suitable.

The most important point is the adjustment of such headgear. The same hat may be piquant and charming, or frumpish and dull, according to the way in which it is worn.

It is in the hat that a woman's taste may express itself. The bunch of feathers, chiefly of game birds, with which most hard-wear hats are decorated are smart with their varying shades, with sometimes a touch of daring hue such as parrot green or the breast of a kingfisher, but such eccentricities are dangerous unless one is sure of one's thorough knowledge of what is right and what is wrong in colour. It is a safe rule to eschew all plumes that are dyed. The natural plumage only should be used on a wet day. Thus the risk of a tint that runs, and spoils the plume with the paint or gum used in the process of dyeing, is avoided.

There need be no hardship in limiting the

hat-mounts to natural plumage for wet-day wear. What can be more lovely than the iridescence of a pigeon's breast or the pale greys and fawns of a wild-duck's wing, while the strong bar of black shot with blue and bottle-greens affords an excellent note in a tweed stitched or leather hat. For brilliant colours, parrot and macaw feathers contain all that there is of garish colour in nature. The green of the amazon, the rose and grey of the common parrot, and the long tail-feathers in blue and scarlet bronze and green are bright from Nature's palette, but must be used with discretion.

Style

Scrupulous simplicity in tailoring is the keynote for successful rainy-day dressing. Not only should no fripperies or fal-lals be permitted, but even all necessary details should be as unobtrusive as possible, and the fewer the better.

Patch-pockets are better than pockets which are difficult of access, for it must be remembered that one is generally hampered by an umbrella, either open or shut, on wet days, and handkerchief and purse should be got at easily. A single hammered copper or silver button might secure the flap of the pocket, while the leather button can do no wrong on the tweed suit for country wear.

The shirt for wet-day dressing should also partake of simplicity; linen, light flannels, or nuns'-veilings are all suitable. These



A three-piece suit for cold or showery weather, consisting of a short, serviceable skirt, and a coat and simple blouse bodice of the same material. When necessary, the coat can be replaced by a long waterproof

may have pearl buttons set in groups down the fastening at the side or front, but anything in the nature of a jabot or wide side-frill would be out of the picture for hard or country wear.



For wet weather nothing is more useful and appropriate than a neat costume of rough-surfaced serge of walking length, strong footwear, and a hat that will stand damp without becoming draggled or untidy

For showery weather in town, such embellishment to the shirt can be worn, the reason being that though the shirt shows at the throat, it is essentially an under-garment, and as such the individuality of the wearer may be expressed in its make.

The Best Materials

A rough but light-weight tweed is invaluable for wet-day wear. If all of wool, it is impervious to showers, for the rough surface turns the damp in an extraordinary way, and prevents it from soaking into the surface, nor is there any ugly mark from damp which a smooth surface cloth so often shows long after the wet has been thoroughly dried. "Burberry" is also excellent wet-weather wear.

The ever-useful blue serge is also comfortable wet-day wear, and has the advantage of extreme smartness if well built. Each autumn we find dark-blue serge well to the fore, and

every spring gives us fresh and charming models. A rather rough-surfaced serge wears best in wet weather. It dries and brushes well if a good all-wool quality has been chosen. An occasional visit to a a working tailor for regular pressing and renovation greatly prolongs the life of a wet-day serge. Any tendency to cockle round the bottom of the hem will be effectually discouraged by the heavy iron of the tailor, and the skilful manipulation of the seams after a thorough drenching is most beneficial.

Petticoats

The fewer of these for rainy-day wear the better. Dainty frills are out of place under leaden skies, and are a fruitful source of cold, through damp, to the wearer. It is best to have the anklelength skirt of the wet-day dress fitted over thin cloth, alpaca, or satin knickers.



A becoming, easy-fitting, and self-ventilating waterproof for country wear Burberry

These can be lined with thin flannel if necessary. With such equipment the healthy Englishwoman can brave the rain or snow storms of winter with impunity.



HOME-MADE UNDERWEAR



Economy of Home-made Lingerie—Materials to Select—Width and Price—Quantities Required
—How to Cut Economically—Trimmings—Hand versus Machine Work—Suitable Buttons—
Embroidered Underwear

ALTHOUGH ready-made underwear is immensely popular, and has improved vastly in material and cut, there are many girls with time at their disposal who like to make their own. They are wise, for if the actual cost of the garment is not appreciably less, its wearing qualities are infinitely superior. Thus money is saved in the end.

Given neat stitching and pretty embroidery, quite dainty lingerie will result.

Should a prospective bride wish to have a hand-made trousseau, she should commence by making a list of the necessary garments

and the number of each required.

This naturally varies with her position in life and the time available for making. Should she favour woven combination garments, these items will not come into the home-stitched trousseau. One may prefer a chemise and knickers; another combinations. It is therefore impossible to draw up a list that would suit all, but a little information as to the materials used and the quantities required may prove of use. Again, these can only be approximate, and the worker is advised to obtain paper patterns of the various garments, these usually containing not only detailed working instructions, but the exact amount of material to buy.

Patterns of materials can also be obtained from any reliable firm, so that the selection can be made at leisure at home, instead of

over the counter.

The Best Materials

For cotton underwear the following materials are available, even the cheapest qualities being better than those used in the cheaper ready-made goods.

MEDIUM WEIGHT

Width

	d.	S.	d.		
Fine Indian Longcloth				36	in.
Madappollam Cambrics	$4\frac{3}{4}$	Ι,	$I_{\frac{1}{2}}$	41	
Cambric Longcloth				36	2.9
VERY FINE	WEIG	HT			
Mull	103 ,,	Ι	3 .	36	12
Nainsook	$5\frac{3}{4}$,	, I	2	39	,,
(This can sometimes be	had i	n a	pie	ce of	12
yards, 5s. 6d.	to 13	s. 6	id.)		
	000	100	,		

Mercerised Lawn .. 8\frac{3}{4}d. 44 ,, Coloured Madappollam 8\frac{3}{4}d. 42 ,,

(pink and blue)
All-over embroidered muslin from 1s. per yd.
Embroideries cost from 2\frac{1}{4}d. to 8\frac{3}{4}d. per yard
Insertions ,, ,, 2\frac{3}{4}d to 6\frac{1}{2}d. ,,
Beadings ,, ,, 6\frac{3}{4} per piece of 12 yd.

Average quantities of 36-inch material required for:

 Nightdresses
 5
 yards

 Combinations
 3
 "

 Chemises
 2½
 "

 Knickers
 2
 "

 Camisoles
 1
 "

 Corset Cover and Knickers in one garment
 3½
 "

 Princess Petticoat
 5½
 "

A very simple calculation will enable anyone to buy her materials in lengths that will not cut to waste. Especially at sale times is it well to bear in mind what lengths are needed for different garments.

How to Cut Economically

It should be remembered also that in cutting several garments a considerable saving may be effected. For example, although one might take four yards, three would not by any means require twelve yards. It is thus a considerable economy to have one quality of fabric for as many different garments as possible, cutting them one in with another.

For trimmings a very wide range of embroideries and insertions are to be had in varying widths and prices. Eyeletted insertions through which ribbons can be run are very decorative. Special ribbons for the purpose are provided, guaranteed to stand the constant laundering without losing their colour.

In addition to the embroideries, there are the laces, such as Valenciennes or torchon, each with insertion to match. The choice is wide, and no difficulty should be found in suiting any individual taste or purse.

Trimmings

Than hand-worked feather-stitching nothing is more suitable or pretty as a finish, but if the needlewoman is not equal to this, she can buy a beading in different widths and patterns of fancy feathering and herring-boning. The use of such a beading enables the sleeves and necks of garments to be finished off very neatly and quickly, all raw edges being turned to the right side, and the beading stitched on by both edges to cover them.

Cambric frillings, edged with lace, and with a thread in position ready for drawing up, are another quickly arranged and effective trimming. They are not expensive, ranging from about 3\frac{3}{4}\text{d}. per yard, or if bought by the piece cost even less.

Hand sewing throughout is, of course, the ideal; but if a fine stitch and needle DRESS 3394

be chosen, at least the long seams of night-dresses and combinations might be machine-stitched.

For fastenings, linen buttons of suitable sizes are perhaps the best, although on fine mull or cambric pearl buttons are often used.

Narrow ribbon, tape, or French braid are suitable for neck or waist strings.

Home-made underwear affords wide scope for the woman clever with her needle. Hand-embroidered sprays, initials, fancy stitchings all add to the daintiness of the garments, if the materials are of sufficiently good quality to warrant the expenditure of the time necessary for such embellishment.

It is a pretty idea to select a colour, and to have all ribbons of the same shade, or one set may be threaded throughout with mauve, and another with pink or blue, this latter plan also serving to distinguish them from each other.

To be continued.



A camisole with e'bow length sleeves is useful for wear under lace or transparent blouses For ordinary wear one with a basque is preferred by many. A chemise, pair of knickers, and princess petticoat are shown, throughout the set

MI DRESSMAKING PRACTICAL LESSONS

Continued from page 3277, Part 27

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring"

TWENTY=EIGHTH LESSON. A VELVET PRINCESS DRESS

How to Cut a Princess Robe-The Lining-Cutting Velvet-To Make the Dress-How to Bone Princess Dress

To make a dress like the sketch, twelve yards of velvet or velveteen will be required. twelve yards of silk, or eight yards good sateen, or any other suitable double-width dress lining, a reel of strong machine silk for stitching the seams, a reel of fine sewing silk for overcasting, six yards of black Prussian binding, four strips—one and a half yards long-of real whalebone, hooks and eyes, passementerie trimming, lace for the yoke and neckband, and two yards of silk

for a balayeuse-if a silk frill inside the bottom of the skirt

is desired.

As great care must be taken in cutting out a velvet or velveteen dress, it is better to first make a paper pattern.

To do this, measure on the front piece of the bodice pattern the depth the lace front is to be, and draw a line across it at that depth. Take a large sheet of papernewspaper will do-fold it double, lengthwise, and place the pattern on it, with the line just drawn across it along the top of the paper, and with the centre-front on, and down, the fold. Pin it in this position

From the waistline measure the length the skirt is required to be in front, and make a Measure and mark half the width for the bottom of the front, and with two squares draw the "side line," as shown in Diagram 1.

Outline the side of the bodice pattern to the top of the paper, and cut it out, and the front of the skirt, in one piece. Unfold the paper, and write "front" on it. Take the "side-front" of

the bodice pattern, and place it on a sheet of paper with the waistline straight across. From it, measure and mark the length required for the side of the skirt, and the width it is to be at the bottom, and with the squares draw the "side-line." Outline the bodice piece, and cut out the "side-front"

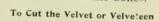
—bodice piece, skirt in one (Diagram 2).

Measure, draw, and cut out the "side" and "side-body" pieces in the same way as shown in Diagrams 3 and 4. Measure and mark the depth the lace is to be at the back, and draw a line across the pattern. Place it on a sheet of paper, and draw it out as shown in Diagram 5, allowing sufficient length at the bottom for the back of the dress to rest some inches on the floor



Place the pattern on the silk or sateen lining, folded double-if the lining is of single width, as in silk, the two cut edges together-pin it firmly, and outline it with a tracing wheel; also trace through the waistline. Cut it out, allowing for turnings everywhere, and extra turnings on the fitting seams.

N.B.—As the bodice of this dress is to be boned, it is advisable to allow even larger turnings than usual on the under-arm seams, to allow for the thickness of the bones.



Pass the palm of the hand lightly over the pile to ascertain which way it runs.

N.B.—Velvet or velveteen should always be cut so that when it is smoothed downwards it is against the pile, and not with it, as this gives it a darker and richer shade; and care must be taken that each piece is cut in the same way, so that all may "shade" alike. Otherwise the dress would look as though it were made of different shades of velvet, even when it is black.

Arrange the pieces of the lining on the velvet to the best advantage—the pile in each piece smoothing upwards -and with the waistline of each piece perfectly on the straight.

Finished sketch of velvet Princess dress



lining well about two inches above

and below the waist in each piece. N.B.—This is done that the outside material—the velvet—may set smoothly over the figure, so that when the dress is being worn the velvet, which is shorter than the lining, will stretch; and not set in "rucks" at the waist. Wherever there is a curve in the figure the *lining* must be "eased." Any odd or faded silk will do for the tacking as long as it is fine. tacking of velvet must be very neatly done, as the "pile" causes the work to slip, especially when it is being machine-stitched; so that the "tacking" of the seams should ide Bory Jus 16" Diagram 2 Showing the front, side front, and side piece cut from bodice pattern for Princets dress If this is not attended to, the bodice will not "balance"; and the velvet will not set, but will "drag" on the lining. 11" N.B.—As the velvet or velveteen must be cut out single, care must be taken to make the Diagram 4. The side body pieces for the two sides of the dress and for the sleeves to "face." To ensure this, the best piece of pattern for Princess plan is to cut one half of the dress and one sleeve first, and the second half and second sleeve from the cut-out velvet—instead of from the lining—making each piece "face" and smooth the same To Make the Dress Place each piece of velvet on the table, wrong side uppermost, and its corresponding piece of lining over it. Pin them together at the waistline—marked on the lining with the tracing wheel—with fine steel pins or

needles; then tack the lining to the velvet along the waistline with a fine needle and fine silk, not taking the stitches through to the "pile" of the velvet more

than can be avoided, as it should not be marked by

them. Pin-with fine steel pins or needles-and then

tack the lining to the velvet all over, "easing" the

Diagram 5. The back piece of Princess dress, allowing some inches to rest on the floor when worn

DRE8S

really be a "running," and occasional "back" stitch.

Next tack the seams carefully together, making each piece exactly match at the waist. This tacking for the seams must be done exactly *over* the wheel marks in the lining.

The dress will be fastened down the back, so the *back* of the bodice, and a sufficient length at the top of the centre-back seam (for the placket-hole), must be left open.

If the dress has been cut from a reliable pattern, the "fitting seams" had better not be tacked up at all, but the dress kept in two pieces (the front and back) until it has been boned. If, however, the bodice pattern is not a reliable one, all the seams must be tacked, and the dress fitted and corrected before any of the seams are stitched; this is undesirable, as so much handling and altering is liable to mark the velvet, but in either case, the "fitting seams" must not be fitted until the boning has been done, as the thickness of the bones must be allowed for.

Machine-stitch all but the fitting seams, cut off the turnings evenly. Notch them well at *all* the curved seams of the bodice, especially at the waist, and then press them over an inverted iron.

How to Bone the Dress

The bone casings must first be put on; for

this, Prussian binding is used, the twilled silk side uppermost.

Make a short loop, about three-quarters of an inch in length, with the binding; run this loop together near the edge, and about half an inch down. From this point run the binding straight down, without any fulness, to the seam, to within about two inches above the waistline, and from that point run the binding only (not sewing it to the seam), for about four or five inches. Do not break or fasten off the thread, but stick the needle into the binding, and leave it there.

Thread a second needle, and run the other side of the binding in the same way, from the top downwards. Next, draw up both threads simultaneously, into a space of about three inches—i.e., about two inches above the waist, and one inch below it—and from this point continue to run the binding to the seam for a few inches below the waist (the length below the waist depends upon the figure); cut it off and turn it in, and fasten off the thread firmly.

Run the binding on the other side in the same way, fasten and cut off the thread.

N.B.—Do not sew up the casing at the bottom, as the bone will have to be inserted there

Regulate the fulness of the binding at the waist with a pin, and run it down to the seam on each side.

To be continued.

TO MAKE THE WAISTBAND FOR THE EVENING DRESS

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(See page 3277. Part 27)

Cut a length of satin on the cross about ten inches wide, and to the length of the waist measurement. Hem each side invisibly, cover pieces of whalebone the length desired for the width of the band at the back, front, and sides, with ribbon or pieces of satin, and sew them in position into the satin. Finish off the band at the ends, gathering them to the length of the bone, and put on the hooks and eyes.

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

Continued from page 3279, Part 27

By M. PRINCE BROWNE

TWENTY-EIGHTH LESSON. A LONG COAT—continued

Adjustment of Pocket Flap-How to Make a Welt Pocket-Inserting the Pocket

Pull the "flap" sharply over towards the side-seam of the coat, to remove any fulness there may be at the ends of the flap caused by the stitching. Tack the flap to the coat in this position, covering the opening, and whilst doing so, stretch it well down the coat, as, unless this is done carefully, the flap is very apt to appear too long for the opening, instead of lying perfectly flat down the coat, as it should do. "Private stitch" across the two ends of the flap strongly to the coat, with silk to match. (Instructions for "Private Stitching" are given in Vol. 1, page 641, in the "N. B." at the bottom of the first column.) Well press the pockets over a damp cloth—on the wrong side of the coat—then put the canvas into the fronts of it. Put on the "bridle," and pad the "revers," put the linen down the fronts to strengthen

them under the buttons and buttonholes, turn up the edge of the revers and fronts, cut off the superfluous material, herringbone them, and press them well.

At this stage the "welt pocket" should be put in. This should be placed on the left side of the coat, beyond the revers, in a slightly slanting direction towards the front—the two ends must be parallel to the front edge of the coat.

To Make the "Welt Pocket"

Cut a piece of canvas on the straight, selvedgewise, about 3 inches long and 1 inch wide, and slope it off slightly at each end (as shown in Diagram 1), and make a * in the centre. As the grain in the cloth of the pocket, when finished, must exactly match that of the front of the coat, it must be cut

most carefully. The easiest way to obtain the correct angle is to take the piece of the cloth on the straight, selvedgewise, and place it, right side uppermost, over the left front, the selvedge edge of it parallel to the front edge of the coat. Put in a pin or two to keep them together, fold the top of the cloth over, and turn it down by the line of tailortacking on the coat, marking the position for the pocket, pin the two folds of cloth together,



near the fold, and place a row of running stitches through the single cloth, along Canvas same length as the line Diagram I. Canvas same length as the fold turn back the cloth,

and stick a pin at the centre of, and just below, the row of running stitches.

Remove the piece of cloth from the coat and place it flat on the table, wrong side uppermost, and on it place the strip of canvas for the pocket, the raw edge along the row of running stitches, and the

covering the pin; tack it to the cloth in this position. Bring the needle through from the *cloth* side to the *canvas*, so that the knot at the end of the tacking cotton may be on the cloth, or it cannot be removed when the pocket is finished.

Cut the cloth exactly level with the canvas along the lower edge, and about a quarter of an inch beyond it (for a narrow turning) up each end, as far as the line of running only. Fold the cloth over, covering the other side of the canvas, tack it down, and cut it off level with the other side.

Turn in these ends to "face," neatly sew them up with silk to match, and press them well on the wrong side over a damp cloth. Machine-stitch it to match the other pockets along the top, and at each end, not along the raw

N.B.—Be careful to work the stitching on the correct side of the pocket-piece, so that the ends of it will be parallel to the front edge of the coat when it is placed in position.

Place the piece in position on the coat, the raw edge along the line of tailor-tacking, to see that it is quite correct, and then turn it downwards again, placing it with the raw edge along the line, but with wrong side of the pocket-piece uppermost, and tack it firmly in this position. (Diagram 2.)

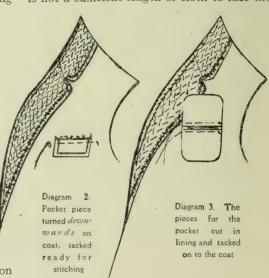
Cut two pieces of the coat lining the depth the pocket is desired to be, and slightly wider than the pocket-piece, to allow for turnings. Tack these pieces, wrong side uppermost, on to the coat (covering the pocket-piece), the edges meeting on the tailor-tacked line, and leaving the same amount of lining projecting on each side. (See Diagram 3.)

Stitch them through to the coat on each side of the chalk line—to the exact length of the pocket-piece, leaving only sufficient space between the two rows of stitching to

cut between them, without risk of the cloth fraying. Fasten off as in the previous pockets, not allowing the stitch to go round the corners. Cut the opening as in the other pockets, turn the two pieces of lining through the opening, tack and stitch together, as already instructed. Turn up the pocketpiece, pull it up firmly so as to remove any fulness there may be at the corners, tack it to the coat, upwards, covering the opening, and, whilst doing so, stretch it well across the coat, so that it may lie perfectly flat, and not appear too long for the opening. "Private stitch" it securely down to the coat at each end.

Well press the pocket from the wrong side, and, if possible, press the seam (which attaches the pocket-piece to the coat) open.

Tack up the seams, try on the coat, correct it, stitch up and press the seams, make and put on the collar, "face" it and the revers, also the fronts of the coat. If there is not a sufficient length of cloth to face the



"fronts" in one piece, it must be joined invisibly, well below the revers, by "rantering" or "fine drawing," according to the make of the cloth. "Rantering" is more drawing." Instructions for working the former were given in Vol. 1, page 75. If the cloth is a thick one it should be included. cloth is a thick one, it should be joined by "fine drawing."

Fine Drawing

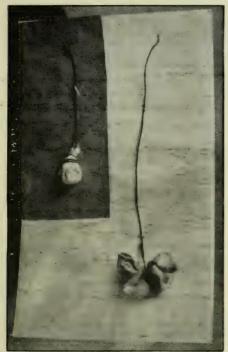
This stitch is used for invisible joins, and for repairing cuts and rents in cloth. two edges must be brought carefully together, edge to edge, to exactly meet. If the join or rent is a large one, it is a good plan to place the pieces flat on the table, and to make several chalk marks, at short intervals, across the two edges, as a guide to keep them level while the fine drawing is being worked.

To be continued.

HOW TO MAKE A BUNCH OF VIOLETS

The Universal Appeal of the Violet-An Easily Made Bunch of Violets-How to Perfume the Bunch

THERE is a subtle appeal in a bunch of violets which is quite irresistible to most women. The pathetic little posy, with its mass of sweet-scented blooms in the



A violet bud and the completed flower. The buds, stuffed with powdered orrisroot, will supply the necessary perfume for the bunch

centre and green crinkled leaves stiffly set all round, always attracts.

There is only one ideal way to arrange set upright separately, they are foolish and inadequate, arranged with ferns and mingled with other flowers, they are ridiculous. In quaint conventional bunches,



If desired, the violets may be fashioned from white ribbon piece of bast to tie them into a bunch adds a realistic touch

massed and surrounded with their own foliage, we never weary of them.

High and low, rich and poor, wear them, real and artificial, and they always look well. We make no apology, therefore, for describing a simple and graceful way of making a bunch for hard wear in a hat, or as a breast-knot, when real violets are unattainable.

Get three yards of sarsenet ribbon an inch wide. It must be of a dull weave, and on no account must satin be used. Ribbon sold for threading lingerie is really the best.

Cut the ribbon into $4\frac{1}{2}$ -inch lengths, make each length into a tiny bow with four loops. Give a double twist round the centre of this bow with fine green-covered millinery wire;



A bunch of purple violets made from sarsenet ribbon, perfumed with orris root and tied up with dull green leave

twist the short end of the wire round the stalk to keep all firm, and the blossom is complete.

No stitching is required, merely the length of ribbon and millinery wire. Repeat this process until at least twenty-eight blossoms are made. Now cut a square inch of cambric; gather up the edges until a little pouch is made, fill this with powdered orris root, cover with an inch length of ribbon, and gather up with wire. These buds give a delicious perfume of violets to the whole bunch, and very much enhance the charm of the dainty posy.

Some good, dull green leaves, fastened on with a wisp of garden bast, complete the bunch, which can be made in deep purple heliotrope for the Neapolitan variety. If in white, half a dozen of the white flowers may have pale green beneath the outer silk

cover tint as Nature varies it.

Several of these bunches form a smart trimming for a spring hat; such silk or ribbon flowers are a modern millinery fad. A bunch, too. makes a pretty liftle gift to a friend.



This section of EVERY WOMAN'S ENCYCLOPÆDIA forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are:

Embroidery
Embroidered Collars and
Blouses
Lace Work
Drawn Thread Work
Tutting

Netting

Knitting Crochet Braiding Art Patchwork Plain Needlework Presents Sewing Machines Darning with a Sewing
Machine
What can be done with
Ribbon
German Applique Work
Monogram Designs,
etc., etc.

FLANNEL TAPESTRY

Artistic Effects to be Obtained from Ordinary Scouring Flannel and Coarse Tapestry Worsted or Double Crewel_Wool—Character of Designs—Stitches to be Employed

The materials required for this most artistic work are of the simplest and most unpretentious character—a few yards of ordinary scouring flannel (such as is sold for domestic purposes at any oil-shop) for the smaller objects; and for the larger, the necessary quantity of a wider width (about 48 inches), this being also of superior quality

to the first-mentioned variety. Add to this material certain designs of a bold and striking character, a few dozen skeins of coarse tapestry worsted, and some large-edged, sharp-pointed needles, and from these humble beginnings may be fashioned many objects of worth and beauty.

The designs must be carefully chosen, and

those of a finicking and feeble style discarded. Large conventionalised flowers, of the peony type, arranged with the acanthus leaf, or big trumpetshaped blooms of an entirely imaginary character, are to be recommended; also large baskets filled with fruit or flowers, with arabesques supporting and surrounding the basket, and forming a frame or medallion for the design.

For all the smaller objects, such as hassocks, cosies, curtains, borders, friezes, and so on, the narrow - width flannel answers



A curtain valance of scouring flannel embroidered in a bold conventional design, an excellent example of flannel tapestry work



A bath rug embroidered in flannel tapestry work. The edges are worked in double blanket-stitch:

every purpose. It is rather coarser and more uneven than the wider species, and of a somewhat darker tint; but in spite of these slight blemishes, there is no more satisfactory background for this type of work, and it may be used with the utmost confidence.

The valance illustrated has conventional patterns carried out in various fancy stitches and in divers colours—deep blue, pale blue, orange, and green are the prevailing tints, with touches of brown and a darker green judiciously mingled. The pattern is heavily outlined with a twisted rope stitch, formed by putting the needle always at the back of the last stitch; some of the leaves are edged with a plait-stitch, and some merely satin-stitched, the stems herringboned, and edged with a buttonhole-stitch reversed.

Large French knots play an important part in the fillings; two different colours may be taken in the needle for these, and twisted once or twice round, according to size required. The border is formed by strands of five or six threads of worsted being laid down, and kept in place by cross stitches of black or dark blue placed alternately, and forming a diaper, and finished below with tassels of all the coloured worsteds used in the work, combed out with a steel comb.

Very useful footstools may be made with small pieces of flannel entirely covered with embroidery. This may be an "all-over" pattern, or simply a spray, and should have the background either darned or covered with a rice-stitch, which is merely a small straight stitch set always at right angles to the next (but not touching) until the surface to be dealt with is entirely covered.

Any design enclosed within lines is improved by a background in one of these methods.

The filling should always be put in before

working the design, and this may be rather more lightly worked if the heavier background is employed.

A very effective portière may be made of the wide-width flannel covered with scattered peacocks' feathers; or, for those whose superstitions will not admit of this form of decoration, great dandelion heads or spikes of the meadowsweet, but in a size much larger than Nature, have an equally good effect. Rich but subdued colouring should be chosen for the peacock feathers—green, blue, gold, with a touch of dull purple for the outside edge of the eye. Let the eye be solid, of blue, green, gold, and purple, the filaments in stem-stitch in blue, green, gold, and dull terra-cotta. This may sound weird, but the result is excellent.

Window curtains may be treated on the same plan; if the dandelion design is chosen the whole may be carried out conventionally in one tint, or in two or three shades of gold or green. Excellent effects also are to be obtained by the use of two vividly contrasting colours.

Bath blankets, and cosies to cover the hotwater can and keep the contents warm, are always in request. The blankets should be made of a square of the wide flannel, and may be decorated in various styles. If little work is to be expended on the article, a single spray across one corner has quite a pleasing effect, and the whole should be edged with a double blanket-stitch.



Flannel covering for footstool with embroidery. The bold conventional spray shows to advantage in this work, with a background in processitich.

The objects described so far are all ordinary pieces of work, requiring no great talent to accomplish, and costing very little. It is possible, however, to evolve from materials no more costly than those already mentioned results which rise to a height of artistic perfection difficult to realise. For this end, however, a really good and artistic design must be procured, the wools to carry it out be carefully chosen, and much thought

and a considerable amount of labour bestowed upon it.

For other purposes—that is, for work which is not to cost much in money or time-a transfer pattern will be found to answer every purpose. These can be procured now in really good and workable designs, and can, with a little cutting and planning, be

adapted to almost purpose. Chairbacks may be made with a straight border across, finished by the strapped edge shown in the valance, and with similar little tassels combed out. Tea-cosies should be decorated with vinefruit or leaves, or a teamakes suitable design. If the cosies are lined with the same flannel. little. if any, other stuffing is required; two thicknesses of the flannel may be



Hot-water-can cosy in flannel tapestry. This work is simple of execution, and stands wear most successfully

inserted if more warmth is desired. hot-water-can cosy illustrated is decorated with an owl, moon, and stars in appliqué of green and gold, with the words, "Hot Water" worked in snail-trail-stitch on the other side.

A quaint motto is sometimes put on the reverse side instead of the simple

announcement. One merit of this work which should not be lost sight of is that it may be cleaned an indefinite number of times without injury. In point of fact, so far from being damaged by the process, the tints are rendered more mellow and pleasing than at first; and this is probably one of the chief reasons for the increasing vogue of this simple, artistic, and at the same time most inexpensive work.

EMBROIDERY CHAMOIS LEATHER

Simple Articles that Can be Made-Materials for Embroidery-Lining-Suitable Stitches-Designs Many kinds of leather are suitable for decoration by handicraft, and the natural skin being more substantial than many woven fabrics, is therefore more

worthy of an elaborate and handsome

scheme of work.

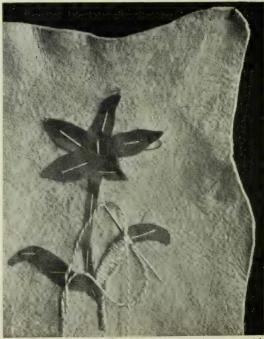
Undved chamois leather is specially adaptable for embroidery, and the needleworker will find in it excellent material for the foundation of dainty items of dress, or other articles she may wish to design. The soft creamy tint of the leather makes a charming background for embroidery silks of almost all shades and texture, though the best effects are obtained by using the finest silk thread, as it works more easily into the leather than mercerised cotton, and gives a softer and better appearance. When the leather becomes soiled it can easily be washed or cleaned.

The leather for embroidering can be of the same kind as that used for ordinary household purposes, which can be procured from any large shop. It is, however, important to select a good skin, and one that is free from flaws, and thin or faulty

spots.

The soft surface of the leather makes the tracing of a design somewhat difficult, but to obtain correct and sharply defined lines the following method may be adopted: First trace the design on thin paper, and cut out the principal outline with a pair of scissors. Pin the pattern thus obtained to an odd piece of material, and cut it out

carefully exactly to shape. If the design is a large and elaborate one, it is better to cut it into several pieces. If this is done



In embroidering chamois leather it is best to cut out the design in material, sew it on to the leather, and work the stitches on it in silk

pin the sections of material in their respective positions on the chamois leather, and tack them securely in place, when the pattern will be ready for embroidering with silks.

If a bold design is chosen (which shows to the best advantage raised from the background), a substantial material, such



A dainty bag in embroidered chamois leather. The design should be worked before the bag is made up. A silk lining should be added

as cloth or felt, can be employed for the embroidery padding. As a rule, silk or muslin used for small articles gives the work the appearance of being done directly on the leather.

Any very fine points, such as the tendrils of leaves or the flourishes of letters, might be embroidered from sight, as it is impossible to cut them very finely in material.

Simple and plain stitches are the most suitable for leather embroidery, and in most cases floral and nature designs will be found to give the most satisfactory results.

Thick materials somewhat prevent the employment of elaborate stitches, but this need not restrict the scope for the handsome and striking appearance of the general effect.

When working a border to be cut out, the outside stitches should be buttonholed so as to give the edge a double strength when the leather is cut away close to the pattern. One method of forming a double border is to place the two edges together

and stitch them all round, at a distance of about a quarter of an inch, with a coloured silk to match. The outline can be left straight or scalloped, according to taste.

The bag shown in the picture is a dainty receptacle for a purse or a handkerchief, and it can be embroidered in any colour to match the gown with which it is to be worn. The shape is very simple and can easily be made from sight, first being out in paper and then in the leather. It is in two pieces—namely, the back and front, on which the design should be embroidered before joining them together.

The handles are made with straight strips

The handles are made with straight strips of leather, folded in three, and machine-stitched at the edges. To fasten them in place, two small slits, measuring about a quarter of an inch, are cut in the bag about three or four inches from the top on either side, back and front, through which the ends of the straps are threaded and kept in place by a few stitches. If preferred, the bag can be finished with a pretty lining of silk.

Chamois book-covers are a great improvement upon those made of linen, and while they protect a treasured volume from wear



A book-cover in embroidered chamois leather. Such covers are more durable than those made in linen

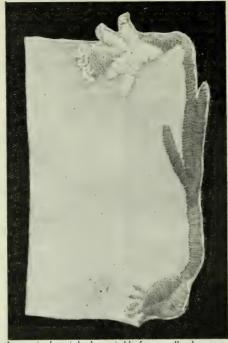
and tear, they have the advantage of being extremely artistic, and making an admirable ornament to the book-table.

Boudoir cushions, which are serviceable at home, and specially convenient to travellers, can also be made from chamois leather. They are particularly pretty cut in a three-cornered shape and embroidered in

effective designs. The stuffing should be of the softest down, and should be first packed into an inner case of linen before putting on the leather case.

Belts of chamois leather are exceedingly pretty worn with summer dresses made of holland tussore or materials, if the embroidery is shaded according to the colours that have been introduced into the trimmings of the frock.

The design should be arranged on a straight, allowing piece of leather about a quarter of an inch on either side of the intended width of the belt, to make a narrow turning at the top and bottom of the belt, This should be stitched down by the machine to prevent the belt stretching, and to give it greater A cover in chamois leather, suitable for a small volume or a



substance. It can be further stiffened by a lining of material and centre strip buckram.

If it is found impossible to obtain the entire length of the belt from one piece of leather, the joins should be carefully made, concealed with small stitched straps or under the embroidery.

It will not be difficult to apply this work to many other objects, photograph such as frames, shaving - case covers, small cases for spectacles, needle-books and other really useful articles.

The necessary materials for the work are really very inexpensive, but the finished result looks good, and bazaars is sure to command a good price and a ready sale.



Continued from page 3284, Fart 27

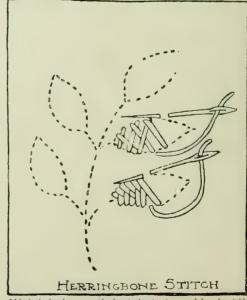
Backstitch-Double Backstitch or Herringbone-Ladder Stitch-Fern Stitch-Basket Stitch-Fishbone Stitch-Cretan Stitch-Roumanian Stitch

BACKSTITCH is too well known in plain needlework to need a diagram. The principle of the stitch is indicated by its name; the needle takes up a small piece of material backwards each time, the result being a line of tiny stitches just touching each other. When these are worked in rather coarse silk, the effect is of a tiny row of pearls. Backstitch as an outline makes

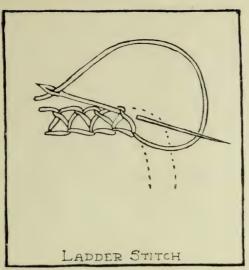
a thinner line than any other stitch.

Double backstitch, or herringbone, is sometimes so called because the result as seen on the reverse side is a double row of backstitches. On the right side, however, its ordinary name of herringbone is more appropriate, since it is closely allied to the herringbone and feather stitches. It is a most useful stitch for quick grounding, and may be worked closely or more openly so as to show the ground between each stitch. Both ways of working are shown in the diagram.

To work the stitch, bring the needle and thread up at the lower left-hand side of the leaf, carry the thread across to the right of the needle, letting it pick up a small piece of material on the opposite side of the leaf, and about an eighth of an inch farther along. Repeat this backwards and forwards till the



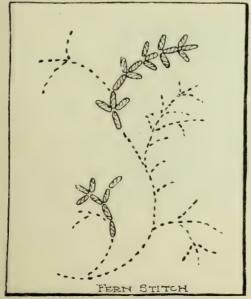
Worked closely or openly, herringboning is a useful and quickly worked stitch



A variety of herringbone, effective for borders

leaf is covered. This stitch is very effective worked on a transparent material on the back side, so that the two lines of backstitching make the outline of the forms on the right side, and the solid filling shows through the material from behind. The name for this kind of embroidery is shadow work. It is very effective for muslin cushion-covers and chair-backs, and should be carried out in white linen thread.

Ladder stitch is a variety of herringbone and also bears some resemblance to open chain stitch (see page 3163). It is very useful as a light filling for border lines. To work it, draw two parallel lines on the material, and bring out the needle and thread at the lower left-hand end, as shown in diagram.



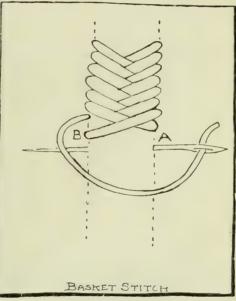
A pretty, open filling for leaves and flowers and tight foliage

Form a loop under the needle, and pick up a piece of material about a quarter of an inch long, on the opposite side. Reverse the loop from right to left, and pick up a quarter of an inch of material on the lower line, slipping the needle at the same time under the loop already made. Repeat this along the line. The last stitch must be made secure by a short cross stitch to hold it down.

Fern stitch can hardly be called a stitch as it consists merely of three short stitches so arranged as to branch out from a common point, as shown in the drawing. The stitch is, however, indicated here as it makes a pretty, open filling for leaves and flowers, and is also useful for treating light, feathery foliage, as shown in the diagram.

The next four stitches bear a certain resemblance to one another, and are therefore grouped together.

Basket stitch is a good border stitch

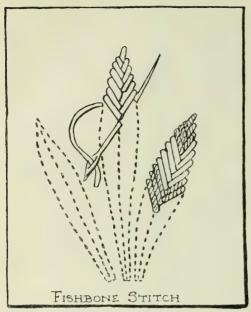


A good border stitch where a solid filling is required

where a solid filling is required. It also, as its name implies, gives a good imitation of basket-work, and may be used where this is required to be indicated. It is most effective when worked in a coarse twisted thread.

To work it, draw two parallel lines, and bring out the needle at the top left-hand side, inserting it again on the opposite side, but one-eighth of an inch lower down, and bringing the needle out exactly opposite, as shown in the diagram. The next time the needle is inserted on the right-hand side, above the stitch already made, at point A, and brought out exactly opposite at point B. Repeat these two stitches along the line.

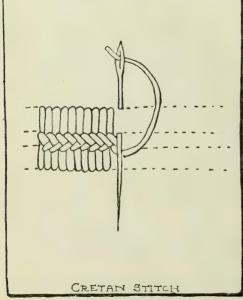
Fishbone stitch makes a useful solid filling. It may be used as a border stitch, and is also adapted to embroidering leaves,



A pretty stitch for leaves, that should, when finished, lie quite flat

as the stitches point towards the centre, dovetailing neatly down the middle, and thus indicating the central vein. When worked correctly it lies beautifully flat, a great advantage in embroidery, where a flat surface is in better taste than a raised one.

To work it, trace three lines on the material. The needle is first brought out on the middle line, a quarter of an inch from the top, and inserted again on the left-hand line, at a point a quarter of an inch above the first insertion, so as to form a sharply

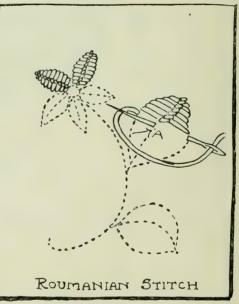


A somewhat elaborate but pretty stitch for a solid filling

slanting upward line. The thread is then carried behind and brought out on the right-hand side, exactly opposite the top of the first stitch, as is shown in the diagram. Each succeeding stitch must be made to touch closely the preceding one, and the sharply pointed character of the stitches must be maintained throughout.

This stitch can be effectively worked in two or more colours, using each colour to work three or four stitches. A border line worked in bands of red, green, and blue alternately is very decorative. In the diagram a leaf is shown thus worked in bands of colour. It will be seen that in both leaves a single stitch has been first worked to form the apex.

Cretan stitch gains its name from its use in embroidery by the inhabitants of the island of Crete. It is a rather elaborate solid filling, and a very interesting one, the



Two examples in which this stitch may be used to good effect

long stitches being kept down by a plait of smaller stitches in the middle.

The method of working requires four parallel lines to be drawn on the material. The needle and thread are then brought out on the lower of the two central lines and inserted again one-eighth of an inch farther along on the top outer line, and brought out again immediately below on the upper of the two inner lines, as shown in the diagram. Then, keeping the thread always to the right of the needle, reverse its direction, making the needle point upwards, and insert it close to the first stitch, in the lowest of the four lines, bringing it out exactly above in the lower of the two *middle* lines. This process repeated along the line gives the twisted effect in the centre of the stitches.

Roumanian stitch, also named from the country where it is much in use, is a very useful solid filling for large or smaller

surfaces. It is quickly worked, and very durable, as each stitch is tied down by one or more short stitches. In the diagram the stitch is shown on the petals of a flower and on a leaf. In both, the tied-down short stitches indicate the central veinings well. It is, however, sometimes necessary in working the stitch over a large surface to tie the stitch down in several places.

To work it, the needle is brought out at the left-hand side, and the thread is carried right across, under the needle, to the opposite side, and there inserted opposite the first stitch, and brought out again in the centre, or at shorter intervals, if required. The needle is then inserted again at point A, so as to cross and hold down the long stitch. Finally, the needle is brought out on the left-hand side, immediately below the preceding stitch. This completes the stitch, and it is repeated till the space required is covered.

To be continued.



Abbreviations: Ch., chain; tr., treble; sp., space. Space formed by 3 ch., I tr.; group formed of 7 tr., 5 ch., I tr.

This pretty edging looks well in any fine crochet cotton up to sizes 36 or 40,

worked with hook to suit.

The narrow portion of the design can be omitted if desired, as the rows following, when joined to the last point in any required length, make the edging neat, and do not show the commencement or finish of the work. For a tray-cloth, or a border for a toilet-table, very pretty corners can be made in this way.

Make 66 chain. Turn with last six; in the 7th work 7 tr., 5 ch., 1 tr., 7 ch., miss 6 stitches, and in the 7th work 7 tr., 5 ch., 1 tr., 7 ch., miss 6, 1 tr. in 7th. Now form 11 spaces by working 3 ch., 1 tr., missing two chain each time. When making the eleventh space work 4 tr, each one in a ch., 3 ch., 1 tr., 3 ch., 4 tr., 3 ch., and in same ch., 1 tr. Turn with 6 ch.

2nd row: In first space 4 tr., 3 ch., I tr.
in top of last of the 4 tr.; 3 ch., I tr. in
top of the space stitch; 3 ch., I tr.
in each of four

in each of four treble that form a stripe; I space; 7 ch.; 7 tr., 5 ch., I tr., in third space. Two more groups, missing two spaces, the last group leaving one space for the outer edge of the point of close work. Work two more groups with 7 ch. between in the 5 ch. of the two groups in the previous row. Turn with 7 ch. 3rd row: Make in

each of the five "5 ch.," a group with 7 ch. between each. 7 ch., I tr. over tr.; 3 ch., 4 tr. over tr for stripe; three spaces. In end under spaces, making four top spaces, work 4 tr., 3 ch., I tr. Turn with 6 chain.

4th row: 4 tr. into sp. of 3 ch., then make 5 spaces, and work stripe; 1 sp., 7 ch. Work 5 groups, and turn with 7 chain.

5th row: 5 groups, 7 ch., 1 sp., stripe; 6 spaces into end space on under row, working 4 tr., 3 ch., and 1 tr. Turn with 6 chain.

6th row: 4 tr. into space of 3 ch., 4 spaces and 3 tr. on top of chain; 2 spaces, stripe, 1 sp., 7 ch., then make two groups only,

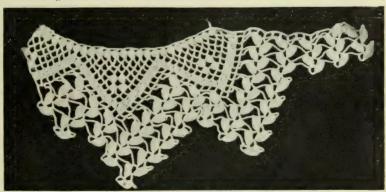
turning wth 7 chain.

7th row: 2 groups, 7 ch., I space, stripe, I space and 3 tr. on under chain; I space and again 3 tr. on under chain, thus forming 4 tr. at each side of the block of under treble. Make 4 spaces into end under space, crocheting 4 tr., 3 ch., and I tr. as before. Turn with 6 chain.

8th row: 4 tr. into space of 3 ch.; 6 spaces and 3 tr. on under chain; 2 spaces, stripe, 1 space, 5 ch., two groups. Turn with 7 chain.

9th row: 2 groups, 7 ch., 1 space, stripe; 10 spaces, into end space working as before. 6 chain.

Ioth row: 4 tr. in space of 3 ch., then make I space. Now crochet a tr. on the top of each treble of under row, with two treble between,



A simply worked crochet lace

instead of making spaces; continue to end of stripe. I space, 7 ch., two groups, 7 chain.

new point. Work two groups and 7 ch., then make 11 spaces (as in row 1) and 3 tr. on top of last treble of under row; 2 spaces, working into end space as previously. Proceed according to instructions for the second row.



KITCHEN & COKERY

All matters pertaining to the kitchen and the subject of cookery in all its branches are being fully dealt with in EVERY WOMAN'S ENCYCLOPÆDIA. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned:

Ranges
Gas Stoves
Utensils
The Theory of Cooking
The Cook's Time-table
Weights and Measures, etc.

Recipes for Soups Entrées Pastry Puddings Salads Preserves, etc. Cookery for Invalids
Cookery for Children
Vegetarian Cookery
Preparing Game and Poultry
The Art of Making Coffee
How to Carve Poultry, Joints,
etc.

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

THE ART OF CARVING

Continued from page 3283, Part 27

CARVING VEAL AND PORK

How to Carve Loin of Veal—Fillet—Breast and Knuckle—Veal or Mutton Cakes—A Cali's Head— Leg and Loin of Pork—Ham—A Sucking Pig—Tongue

Loin of Veal

As in the case of a loin of mutton, if the meat has been properly jointed there should be no difficulty in carving it.

Cut it into neat chops (see lines A to B), and serve with each helping a piece of the kidney with the fat that surrounds it (see c to D). If, by allowing a bone in each helping, it makes the portions too large, between every two chops cut a helping without a bone in it. This will make them a more convenient size.

If the loin is stuffed, do not forget to give some of the stuffing with each helping.

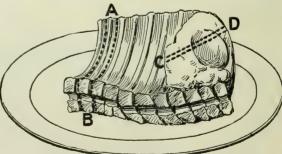
Fillet of Veal

This is carved in precisely the

CA B B D

Calf's head. Commence by cutting long slices from A to B, inserting the knile down to bone. Serve to each person a portion of the sweetbread (C to D'

same way as a round of beef—that is to say, first cut off a fairly thick slice so as to ensure having an even surface. This outer



Loin of veal. Cut into neat chops, A, and serve with each helping a piece of kidney with its surrounding fat (C to D)

cut is looked upon by many as a dainty morsel.

Then cut the meat into horizontal slices; they should be thin but slightly thicker than slices from a round of beef.

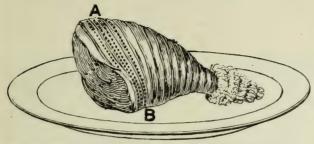
A fillet of veal is usually stuffed with forcemeat and garnished with tiny rolls of bacon. A little forcemeat and a roll of bacon should be served with each helping.

Breast of Veal

First cut the joint in two right across the breast bones. One end will be meaty, and the other gristly. Cut the former into neat joints in the same way as a loin of mutton, then if the gristly part is liked add a piece of this to each helping.

Knuckle of Veal

This joint is carved in precisely the same



Roast leg of pork. Cut slices through to the bone (A to B), keeping the knife between the strips of crackling

way as a leg of mutton. It is well to ascertain the tastes of the guests, some preferring slices from the gristly end, and others the thicker and more meaty part.

Veal or Mutton Cake

These cakes should be cut in the same

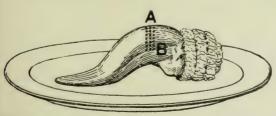
way as a rolled tongue or a round of beef, but the slices should be considerably thicker.

In hot weather this is a very difficult dish to cut, and it should be kept in a very cold place, on ice if possible, until it is time to serve it, otherwise the jelly which forms a part of it will have melted and

it will be impossible to cut neat slices.

Calf's Head

It is usual to serve half a head only, a whole one being too large for an average sized family. This is considered to be a very difficult joint to carve. To the uninitiated it looks indeed a hopeless task.



Boiled tongue. Cut slices across the tongue, as shown by dotted lines A to B, but do not cut the tongue right through

Begin by cutting long slices across the cheek from the mouth to just below the ear (see the dotted lines from A to B). The knife must be inserted right down to the bone for each cut. With each helping should be given a slice of throat "sweet-

bread"; this will be found at the neck end of the head and should be cut in slices (see the dotted lines from c to D).

If preferred, however, the sweetbread may be removed beforehand and can be used to

garnish the dish.

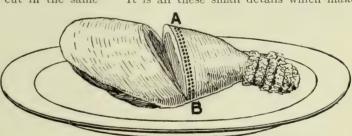
The flesh round the eye, with as much

margin as the bony socket will permit, must be cut out as shown by the dotted line. To do this, plunge a sharp-pointed knife in at F and work the knife round the socket (see the dotted line to F). This portion is much appreciated by some people, and it should be given to the guest who is most likely to relish it. The palate, which will be found underneath the head, is also considered a delicacy, and a portion of it should be served with each helping.

It is usual to serve the tongue and brains on a separate dish, though sometimes the latter are chopped and added to the sauce. If, however, this is not done, some slices of tongue and brains should be given with each

helping.

It is all these small details which make



which forms a part of Boiled ham. The best slices are obtained from the middle (A to B), taking the knife right through it will have melted and

the carving of a calf's head appear so complicated, but it is simplified if the carver bears in mind that he has to give every one a portion of each part of the head.

Roast Leg of Pork

This joint is carved in exactly the same way as a leg of mutton, but it is somewhat more difficult owing to the crisp "crackling" with which it is covered.

With a sharp knife cut slices through to the bone (see the dotted lines a to B), keeping the knife between the strips of crackling. Sometimes, however, it is easier to lift off large pieces of the crackling and then to cut it into pieces suitable to serve with each helping.

Pork is cut fairly thick, though not quite as thick as mutton. A leg of pork is often stuffed with sage and

onion stuffing; if that is the case, do not forget to offer some to each guest, but it is best not to put it on the plates until you have ascertained their individual wishes, as some people greatly object to the flavour of this particular stuffing.

Loin of Pork

This is cut in the same way as loin of mutton, but it is always covered with crackling," as it is called. It is therefore usually more convenient to take the whole of this crackling off the joint and to serve a piece of it with each chop.

A loin of pork is frequently stuffed, and a portion of stuffing should be served with each helping, unless the flavour is objected to.

If economy has to be considered, this joint should be started at the knuckle end, and the slices should be cut in a slanting direction so as to distribute the fat fairly, otherwise when the thick end of the joint is reached the slices will consist mostly of fat, but by always slanting the knife as it is put into the joint towards the thick end this can be avoided.

The best slices are obtained from the middle of the ham (see A to B), and where economy has not to be studied, begin cutting the slices from there, taking the knife right down to the bone each time. Be careful to give a due proportion of fat with each helping.

This is by no means an extravagant way of treating a ham, as the rough pieces can always be used for various dainty dishes.

Sucking Pig

Most of the jointing should have been done before this dish comes to table. head should be cut off and cut two right through the middle. The pig should also be cut into two through the spine.

Cut off each of the fore and hind quarters, serve each of these as a helping, and cut the rest of the pig across into convenient sized pieces. A small portion of the head should accompany each portion.

Tongue

This should present no difficulty as there is only one way of carving it. slices across the tongue (see dotted line from A to B). Care, however, must be taken not to cut them quite through, as the appearance of the tongue would be spoilt by its being cut into two pieces.

The slices should be cut fairly thick, and with each helping should be given a slice of the fat which is to be found at the root

of the tongue.

Rolled Tongues

These are always cut horizontally in the same way as a round of beef. Care should be taken to cut the slices evenly and fairly thick.

RECIPES FOR SWEETS

Gâteau à la St. Honoré-Flummery-Coffee Cream-To Chop Jelly-Blackberry-and-Apple Fool-Milanaise Souffles-Glac' Icing

HONORE GATEAU A LA ST.

Required: A round jam sandwich. Six whites of eggs.

Three-quarters of a pound of castor sugar.

Half a pint of cream.

Vanilla or other flavouring.

A few glacé cherries.

A few pistachio nuts.

About half a pound of any fresh or tinned fruit.

Glacé icing. (Sufficient for four to six.)

For the meringue put the whites of eggs in a large basin, with a pinch of salt, and whisk them to a very stiff froth; then mix in the sugar very lightly—heavy handling will cause the whites to become watery. Next prepare a meringue board.

Brush a board over with salad oil; an old pastry-board will do if there is no meringue board. After oiling, cover

it with foolscap paper.
Put some of the meringue mixture into a forcing-bag fitted with a large plain pipe, and force it out on the board so as to form a border ring about five inches across, or a little smaller than the jam sandwiches, and about 11 inches deep. Smooth up the edges slightly so that the ring looks even and well shaped; dust the Shape the surface with castor sugar. rest of the egg mixture into neat, ovalshaped meringues. To do this take two small dessert-spoons, fill one with the mixture, smoothing the top so as to form an oval; then scoop out the meringue with a second spoon, and lay it on the prepared board at the side of the meringue border. Put the board in a cool oven until the meringues are crisp and tinted a very pale biscuit shade.

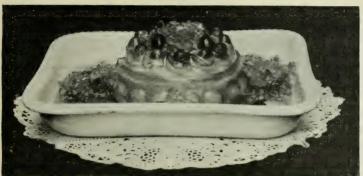
Take the board out of the oven, turn the meringues over, but not the meringue border, and put the



Gâteau à la St. Honoré. With a jam sandwich as a foundation, a very prettty dish for dinner or supper can be made With a jam sandwich as a found-

board in a warm place near the fire to finish drying. Next put the jam sandwich on a pretty dish, carefully lift the meringue border on to it, place the small meringues round on the top edge of the border.

Just before serving fill the centre with the fruit. Whip, sweeten, and flavour the cream, and heap it on the fruit, piling it up rather high. Lastly, coat each small meringue with pink glacé icing, or, if preferred, merely ornament them with the icing, piping it on.



Coffee Cream. Coffee flavoured sweets are generally liked, and are not base.

Decorate the dish with the glacé cherries, and put a few "roses" of icing or whipped cream round the edge of the cake.

Cost, from 3s.

FLUMMERY

Required: One pint of sherry or Madeira.
One pint of water.
Four eggs.
One lemon.
One and a half ounces of leaf gelatine.
Castor sugar to taste.
(Sufficient for six.)

Put the thinly pared lemon-rind, the

gelatine, and water in a pan on the fire until the gelatine has dissolved. Beat up the eggs, add the wine and lemon-juice, then strain in the dissolved gelatine, etc.; add sugar to taste. Pour this mixture into a jug, place it in a pan of hot water at the side of the fire, and stir it until it thickens, but do not allow it to actually boil or it will curdle. Then either pour it into a mould, or, if preferred, into custard glasses; leave it until cold, then,

if in custard glasses, serve them arranged on a lace d'oyley; or if set in a mould, dip it into tepid water and turn the contents on to a glass dish.

Cost, from 1s. 6d.

COFFEE CREAM

Required: Two eggs.

Half a gill of strong coffee or coffee essence.

Half a pint of milk.

Half a pint of cream.
Three ounces of loaf sugar.
One ounce of leaf gelatine.
(Sufficient for six.)

Beat up the eggs, add the milk, and strain this custard into a jug; cook it, with the jug in a pan of hot water until the custard thickens. Put the coffee in a small pan, add the sugar and gelatine, and put the pan on the stove until they have dissolved; then add the custard. Whip the cream, and when

the custard has cooled, stir it in lightly.

Coat a border mould with the clear jelly, and decorate it with a few glacé cherries, setting them with a little jelly. When they are quite set pour in the coffee cream, and leave it until cold. Dip the mould into tepid water, and turn the cream on to a dish; heap some chopped jelly in the centre of the mould and round the base

Cost, about 1s. 8d.

N.B.—If a cheaper dish is preferred use only a quarter of a pint of cream, and make up the quantity with extra milk.

TO CHOP JELLY

Damp a sheet of kitchen paper with water or rub it over with a piece of ice; lay the jelly on it, and chop it with a knife that has been dipped in water. Do not chop it very finely, or it will lose its bright, sparkling appearance.

BLACKBERRY-AND-APPLE FOOL

Required: One pound of apples.



Milanaise Souffle. A light hand is essential in making souffles, which are always a welcome item on a menu

One pound of blackberries. Six ounces of loaf sugar. A little water. One lemon. Boiled custard. (Sufficient for four or six.)

Stalk the blackberries, and look over them carefully. Peel, core, and slice the apples. Put the fruits in an enamel or steel pan, add the sugar, the strained juice, and thinly

pared rind of the lemon, and about half a teacupful of water. Cook all gently until they are soft—they will probably take from fifteen to twenty minutes—then rub them through a sieve. See that the pulp is sweet enough, then add enough boiled custard to make it the consistency of thick cream. Pour the "fool" either into custard glasses or into a glass dish, and hand with it sponge fingers.

Cost, about 1s. 2d.

MILANAISE SOUFFLÉS

Required: Three eggs.

Two lemons.

Three-quarters of an ounce of leaf gelatine.

Half a pint of cream. Six tablespoonfuls of castor sugar.

A few powdered macaroons.

A few chopped pistachio nuts.

Take some small china or paper soufflécases, pin a band of foolscap paper round each, with the top of the band coming about two inches higher than the top of the case.

Put the yolks of the eggs into a basin with the castor sugar and the strained juice and grated rind of the lemons. Mix these well together. Then pour the mixture into a jug, place it in a pan of hot water over a slow fire, and stir it until it is quite hot, but not boiling. Then strain it into a basin, and let it get cold.

Put a small teacupful of hot water into a saucepan with the gelatine, and stir until it melts. Whip the cream until it will just hang on the whisk, then whisk it into the egg

mixture. Whip the whites of the eggs stiffly, and stir them very lightly into the mixture. Lastly, strain in the melted gelatine, and stir it well in.

Leave the mixture in the basin until it is beginning to thicken, but it must not get too set, then pour it into the prepared cases. It should come nearly to the top of the paper bands. Shake some powdered macaroons over the top of some, and finely chopped pistachio nuts on the top of others. When the soufflés are quite cold, gently draw off the paper bands. This is best done by loosening with a hot knife.

Arrange the cases on a lace paper, and, if liked, decorate the top of each with "roses" of whipped cream forced on with a rose-pipe.

Cost, 2s.

TO MAKE GLACE ICING

Required: Eight ounces of icing sugar. About half a gill of warm water. Cochineal.

One teaspoonful of liqueur or vanilla to taste.

the sugar through a hair sieve. Put it into a saucepan with the liqueur or manilla flavouring, and enough water to mix it stiffly.

Warm the sugar very slightly to dissolve it; add more water if needed-it should coat the back of the spoon evenly. it prettily, and use at once.

Glacé icing is quickly prepared, and will be found a very useful decoration for various sweets and cakes. (See pages 3410 and 3414).

ENTREE RECIPES

Chicken Cutlets à la Lucie-Fillets of Beef à la Savoy-Fillets of Beef and Mushrooms-Grilled Chops and Mushrooms

CHICKEN CUTLETS À LA LUCIE

Required: Six ounces of chicken. One gill of supreme sauce Two ounces of ham or tongue. Two truffles. Six small mushrooms Three yolks of eggs. Salt and pepper. Chaudfroid sauce. Two tomatoes.

(Sufficient for four.)

Chop the chicken, ham, truffles and mushrooms finely; put them into a pan with the suprème sauce, and stir well over the fire for a few minutes; then add the beaten volks and seasoning, and cook for a few minutes longer.

Press the mixture into tiny cutlet moulds, and leave until quite cold. Turn them out carefully, coat them with chaudfroid sauce; and when this is set, slip each one into a fancy cutletcase, stick in the end a cutlet skewer-frill, and sprinkle with a little chopped truffle. Arrange them in a semicircle on a bed of nice salad; garnish the edge of the dish with half slices of tomato.

Cost, from 3s.

FILLETS OF BEEF A LA SAVOY

Required: About two pounds of fillet of beef. Larding bacon.

A cucumber.

One carrot, turnip, and onion.

A bay-leaf.

Brown stock

About a tablespoonful or more of grated horseradish.

Half a pint of bread sauce.

Salt and pepper.

Glaze.

(Sufficient for six to eight.)

Cut the meat into neat, round fillets, about three-quarters of an inch thick; flatten them slightly, and trim them neatly. Cut the



Fillets of Beef à la Savoy. An entree that makes a nice change in serving beef

bacon into strips, like matches, and lard

neatly one side of each fillet.

Wash and prepare the vegetables, and cut them in quarters; put them in a stewpan with the bay-leaf. Lay on them the fillets with the larded side up; cover them with a piece of greased paper. Pour on enough stock to come to the top of the vegetables, and braise the meat, either on the stove or in the oven. When it is quite tender, brush each fillet over with melted glaze.

While the meat is cooking, prepare the garnish, which consists of cassolettes of

cucumber.

Peel and cut the cucumber into blocks, about one and a half inches thick. Stamp out the centre of each, so that it forms a case.

Put them in cold, salted water, and cook them with the lid off the pan until they are just tender.

Have ready the bread sauce, stir into

it the grated horseradish, and season it carefully.

When the cucumber cases are tender, drain them well, and fill them with the bread sauce.

Arrange a prettily-cut croûton of bread on a hot dish, place the fillets in a line on this, garnish with the cassolettes of cucumber, and pour round some good brown sauce.

Cost, from 3s. 4d.

FILLETS OF BEEF WITH MUSHROOMS

Required: About two pounds of fillet of beef.

lemon-rind, chopped parsley, and onion, Let them stand, if possible, for three hours. turning them once or twice. Then lift them out, drain them, and grill them over a quick fire for about eight minutes, turning them once. Peel the mushrooms and grill them also. Arrange the mushrooms and fillets alternately down the middle of a hot dish. Place a neatly trimmed round of fat and a pat of maître d'hôtel butter on each. Strain round some good brown sauce and serve.

Cost, about 3s. 4d.



Fillets of Beef with Mushrooms. The flavour of the mushrooms is much liked by many people

GRILLED CHOPS AND MUSHROOMS

Required: About one and a half pounds of neck chops.

Half a dozen medium-sized mushrooms.

About a pound of potatoes.
(Sufficient for four.)

Trim the chops neatly and scrape about half an inch of the end of each bone free from meat, gristle, and skin. Heat the gridiron, brush it over with a little melted fat, or, if more convenient, rub it over with a piece of suet.

See that the fire is clear and bright, and grill the chops carefully. Stalk and examine

the mushrooms, peel them, and grill or fry them until tender.

Wash and peel the potatoes, then, if a round vegetable cutter is procurable, scoop out rounds. If not, cut them into even-sized squares. Have ready a pan of frying fat, and fry them until they are cooked through and a nice brown.

Drain them on kitchen paper and

place them on an entrée dish. Put a cutlet frill on the end of each chop, then arrange them on the potatoes, with the frills uppermost. Place a mushroom on each chop and serve very hot.

If liked, small tomatoes can be grilled or fried and served in addition to the mushrooms. Many people, however, consider such addition detracts from the flavour of the mushrooms.

Cost, about 2s.



Grilled Chops and Mushrooms. A chop prepared in this way is most appetising

Salad oil and vinegar.
Grated lemon-rind.
A little chopped parsley and onion.
About a dozen mushrooms.
Maître d'hôtel butter.
Brown sauce.
(Sufficient for about six.)

Cut the meat into small round fillets, the size of the top of a tumbler and three-quarters of an inch thick. Lay them on a dish, sprinkle them with salad oil, vinegar,

SPECIAL BRIDGE REFRESHMENTS

A Novel Bridge Cake-Crême à la Carlton

BRIDGE CAKE

Required: Eight eggs Six ounces of flour. Eight ounces of castor sugar. Six ounces of butter. Four ounces of desiccated cocoanut. Liqueur. One gill of cream. Glacé icing. (See page 3412.) Chocolate coins. (Sufficient for ten to twelve.)

Cost, from 2s. 6d. CRÊME À LA CARLTON Required: Half a pint of peach puree. One teacupful of peaches cut in dice.
One gill of peach syrup.
Half a pint of whipped cream. A little lemon-juice.



A cake for a Bridge Party, covered with glace icing and decorated with gold-covered chocolate sovereigns

Whisk the eggs in a basin until frothy, then add the sugar; stand the basin over a saucepan of hot water on a slow fire, and whisk the mixture until it is thick and much paler in Be careful that the mixture does not colour.

get too hot, or the eggs will set. Mix the sieved flour with half the cocoanut, and warm the butter gently. Add half the flour and cocoanut and half the butter at a time to the eggs, stirring themin very lightly. Divide the mixture into three round sandwich tins, lined with greased paper, and bake the cakes in a moderately hot oven for about twenty to thirty minutes. When cold, split each cake round in half, and crescent shape.

Form these into three cakes, spreading a Next, build layer of jam between each. these three into one cake, by spreading the tops of two of them with the cream, whipped,

One ounce of leaf gelatine. Three ounces of castor sugar.

sweetened, flavoured with any liqueur, and mixed with the rest of the cocoanut. When

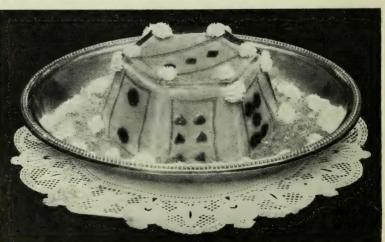
the whole cake is arranged, coat the top and

the outside edge with glacé icing

Two or three glacé cherries and French plums. A strip of angelica. A little wine jelly. (Sufficient for ten to twelve.)

If possible, procure an ctagonal mould. Coat it inside with wine jelly. From the outer skin of the cherries and plums, stamp out hearts, diamonds, etc. Outline the cards against the coating of jelly with thin strips of angelica, keeping them in place with a few drops of jelly. Next place the hearts, diamonds, etc., in position, and set them also. Take the peaches from the syrup and rub through a hair sieve to make half a pint of purée.

Whip the cream, stir it into the purée, adding the dice of peach and sugar to taste. Dissolve the gelatine in a gill of the peach syrup, strain it into the cream, etc., adding a little lemon-juice. Pour the mixture into



cut each into a large Crême à la Carlton. When decorated to represent cards this sweet is specially appropriate for a Bridge Party

a prepared tin, and leave it until set. Turn it on to a pretty dish, and garnish it with some chopped wine jelly.

Cost, about 3s.

RECIPES FOR SAVOURIES

Cheese d'Artois—Baltimore Toast—Hâtelets de Fromage—Yarmouth Straws—Anchovy Croûtes à la Victoria—Scotch Toast—Prawn Croûtons à la Madras—Lobster Puffs—Cheese Creams—Gherkin Croûtes—Bouchées à la Vincent—Cod's Roe Toast

CHEESE D'ARTOIS

Required: One egg and one extra white.

Two ounces of butter. Three ounces of grated Parmesan cheese.

Salt and pepper.

Three ounces of puff pastry.

(Sufficient for six people.)

Break the eggs into a basin, and beat them for a few minutes, melt the butter gently, stir it and the cheese into the eggs, add a seasoning of salt and pepper. Roll the pastry out thinly, and cut it in half. Spread the cheese mixture over one half, and lay the second half over it.

Next take a round cutter about an inch

Boil the semolina in the milk until it is thick enough to stand alone; season it carefully with salt and pepper. Next, add to it the beaten yolks of the two eggs and the Parmesan cheese. Stir the mixture over the fire for a few minutes to cook the yolks, then turn it on to a plate, and spread it evenly on it; it should be about half an inch thick. When it is cold, stamp it into rounds with a plain cutter the size of a shilling.

Cut the Gruyère cheese into rounds of the same size and thickness. Thread these rounds alternately on a small skewer, beginning and ending with cheese; there should be

> two rounds of semolina and three of

cheese.

Beat up the egg, brush the hâtelets over with it, then cover them with white breadcrumbs. Have ready a pan of frying fat, and, when a faint bluish smoke rises from it, put in the hâtelets, one or two at a time, and fry them a golden brown.

While they are hot, draw out the skewers



Hatelets de Fromage. This savoury must be served very hot

or an inch and a quarter across, and stamp out the pastry. Brush the top of each round with beaten egg. Lay them on a baking-tin, and bake in a quick oven for about ten minutes.

BALTIMORE TOAST

Required: Slices of thin, crisp toast.
Two tablespoonfuls of whipped cream.
Two tablespoonfuls of grated Parmesan cheese.
One ounce of sweet almonds.
One ounce of butter.
Salt and cayenne.

Skin the almonds, shred them into long, fine strips, and fry them in the butter until a light golden brown. Lift them out, drain on paper, dust liberally with salt and cayenne, and keep them hot.

Mix the cream and cheese and season carefully. Cut the toast into thin, long sippets. Spread them with a good layer of the cheese mixture, and cover the top of each plentifully with the devilled almonds.

Serve very hot. Cost. 6d

HÂTELETS DE FROMAGE

Required: One ounce of semolina.

Half a pint of milk.

One ounce of grated Parmesan cheese.

The yolks of two eggs and one whole one.

Half a pound of Gruyère cheese.

White crumbs.

Salt and pepper.

(Sufficient for six.)

While they carefully.

Pile the hâtelets on a hot dish, and serve them at once.

Cost, is.

YARMOUTH STRAWS

Required: One kippered herring.

Half a pound of short-crust pastry.

Two ounces of grated cheese.

Cayenne or pepper.

(Sufficient for six.)



Anchovy Croutes à la Victoria. A favourite and delicious savoury

Roll the pastry out to the thickness of a quarter of an inch. Sprinkle half the cheese over it, and on this dust a little cayenne or pepper. Fold the pastry in three, and roll it out again. Sprinkle over the rest of the cheese, fold it in three, and roll it out to about an eighth of an inch in thickness.

Cut the pastry into strips about three inches long and a quarter of an inch wide.

Cut the herring in strips of the same size. Place together a strip of herring and one of pastry, twist them round each other, pressing the ends firmly together. Lay the twists on a baking-tin and bake them a delicate brown in a quick oven. Serve very hot.

Cost, 6d.

ANCHOVY CROÛTES À LA VICTORIA

Required: Three anchovies.

Three tablespoonfuls of cream.

Three teaspoonfuls of grated cheese.

A little bread.
Cayenne.
(Sufficient for six.)

Carefully split open the anchovies; remove the bones, and divide each fish into two fillets. Wipe them free from oil, curl each round neatly, leaving a little cavity in the centre. Stamp out six small rounds of bread—they should be about the size of a two-shilling-piece in diameter. Fry these rounds a pretty brown in clarified butter, drain them well on paper, and let them get cold.

Next, whip the cream until it will just

hang on the whisk. then stir into it the grated cheese, a careful seasoning of cayenne, and, necessary, a little salt. Put this mixture into a forcingbag with a small rose pipe, force a little cream into cream into the centre of each round, and press an anchovy on to it. Fill in the cavity in the anchovy ring with the cream, using the forcingbag

Force the rest of the cream mixture prettily round the edge of the croûtons, and, if liked, round the upper edge of the fillet. Arrange on a lace paper, and garnish with a sprig or two of parsley.

Cost, about 8d.

SCOTCH TOAST

Required: Toast.
One tomato.
The remains of a dried haddock.
Two walnuts.
(Sufficient for four.)

Remove all skin and bone from the haddock, chop it finely, and season it with pepper. Cut the tomato into slices. Have ready four rounds of hot buttered toast, spread a layer of haddock on each round, lay a slice of tomato on the top, and on this put a half of walnut. Put the rounds on a tin in the oven until they are thoroughly hot and the tomato is tender, then serve at once.

Cost, 4d. to 6d.

N.B.—If preferred, the walnut may be omitted.

PRAWN CROÛTONS À LA MADRAS

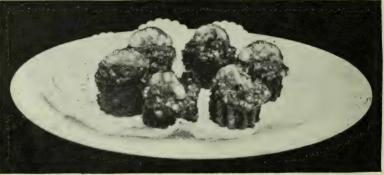
Required: One dozen prawns.

The yolks of two hard-boiled eggs.
One and a half ounces of butter.
Two teaspoonfuls of shrimp paste.
Two teaspoonfuls of mayonnaise sauce.
Two teaspoonfuls of well-boiled rice.
Three stoned olives.
Stale bread.
Cayenne and lemon-juice.
(Sufficient for six.)

Cut a slice of bread barely half an inch thick, then stamp it into rounds the size of a two-shilling-piece; melt an ounce of the butter in a frying-pan, and fry the rounds of bread a golden brown; then drain them well on paper.

Pound the yolks of the eggs in a mortar with the rest of the butter and the shrimp paste; when these are in a smooth paste, add half the prawns and olives, cut in small dice, also the rice and enough sauce to mix all together. The mixture should be stiff but not dry.

Season it carefully with lemon-juice and cayenne. Heap it on the croûtons, and place a shelled prawn across the top of each



Prawn Croutons à la Madras. Prawns are a shell-fish that most people like, and form the basis of this savoury

croûton, sprinkling them if possible with a little coralline pepper. Serve them on a lace paper.

Cost, about 1s. 9d.

LOBSTER PUFFS

Required: Six ounces of short-crust pastry.
Four tablespoonfuls of chopped lobster.
Two tablespoonfuls of grated Parmesan cheese.
Two tablespoonfuls of white crumbs.
Half a tablespoonful each of vinegar and oiled butter.
Salt, nutmeg, and cayenne.
Half a teaspoonful of made mustard.

Roll out the pastry very thinly. Sprinkle it with a little cheese, fold it in three, and roll it out again. Continue this rolling and sprinkling with cheese until all of it is used, then cut it into thin rounds about two inches in diameter.

(Sufficient for six or eight puffs.)

Pound the lobster to a paste with the crumbs, vinegar, mustard, oiled butter, and seasoning. Put a heap of this mixture in the centre of each round of pastry, wet round the edges, and fold them over the mixture

so as to form the pastry into triangular shapes. Brush them over with a little beaten egg, and bake them in a quick oven for about ten minutes. Sprinkle a little lobster coral over each, and serve them very hot.

Cost, about is. 4d.

CHEESE CREAMS

Required: Two ounces of grated Parmesan cheese.

One ounce of grated Gruyère cheese.

Half a pint of cream.

Quarter of a pint of aspic jelly.

Salt and cayenne. For decorating the moulds:

Truffle or chillies.

Aspic jelly (Sufficient for five or six.)

First decorate some small dariole moulds. Melt a little aspic jelly, and pour some into each mould; it should be about a quarter of an inch thick. When this is set, put in some small fancy shapes of truffle and chillies. Set these with a few drops of aspic.

Next, whisk the cream until it will just hang on the whisk; then add the grated cheese with salt and cayenne to taste. Add the salt sparingly as some cheese is very

and rub the yolk smoothly into the butter, seasoning the mixture carefully. Spread a thick layer of it on each croûte. Cut the gherkins into strips. Arrange these in a lattice pattern on the top of each croûte, trimming off all untidy pieces with a pair of scissors. Arrange the chopped white in a neat border round the edge of each croûte, and serve them on a lace paper.

Cost, 6d.

BOUCHÉES À LA VINCENT

Required: Small cases of puff pastry.

For the mixture:

Two or three sardines.

One egg.

A quarter of a teaspoonful of flour, Half an ounce of butter.

One teaspoonful of anchovy sauce.

Salt and pepper. (Sufficient for four to six.)

The cases should be about the size of half-a-crown. Bake them carefully and

remove the centre.

Skin and bone the sardines, melt the butter in a saucepan. Stir in the flour, then add the sardines, the beaten egg, and the sauce, with salt and pepper to taste.

It will probably require very little

salt, as the anchovy sauce is somewhat

salt.

Stir the mixture over the fire until it is quite hot, then fill in the cases, piling it up slightly, and put on the pretops viously removed.

Put the cases into the oven to get thoroughly hot and arrange them a pretty lace paper.

Cost, is.



Cheese Creams. Savoury creams are not difficult to prepare and are liked by many

Melt the quarter of a pint of aspic, whip it slightly, then stir it into the cream. Pour the mixture into the prepared moulds, and leave until it is set. Then dip the moulds into tepid water, and turn the creams on to a dish; garnish it with chopped aspic.

Be careful the water is not too warm when the moulds are put in, otherwise it will melt the aspic and ruin the appearance of the creams.

Cost, is. iod.

GHERKIN CROUTES

Required: Four pickled gherkins. Six rounds of fried bread. One hard-boiled egg Two teaspoonfuls of butter. (Sufficient for six.)

Cut the rounds of bread the size of a twoshilling-piece, and fry them a golden brown, if possible, in butter. Separate the yolk and the white of the egg; chop the white finely,

COD'S ROE TOAST

Required: Two or more slices of bread.

A quarter of a pound of smoked cod's roe.

One ounce of butter. Pepper or cayenne. One teaspoonful of chopped parsley. (Sufficient for about four.)

Stamp the bread into small rounds. Melt the butter in a frying-pan, and when it is hot, fry the rounds of bread a pretty, golden brown; then drain them on kitchen paper.

Cut the cod's roe into thin, neat slices, and place one on each round of fried bread. Sprinkle well with pepper and a little parsley, and put them on a tin in the oven

for a few minutes.

Serve them on a lace paper. If preferred, small rounds of buttered toast may be used instead of the fried bread.

Cost, 7½d.



In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who The Queens of the World Famous Women of the Past Women's Societies

Great Writers, Artists, and Actresses Women of Wealth Women's Clubs

Wives of Great Men . Mothers of Great Men, etc., etc.

WOMAN'S WHO'S OHIW

MISS JOHANNA REDMOND

THE daughter of the leader of the Irish party I promises to become one of our leading lady dramatists. She first wrote a one-act play, which was produced at the Palace Theatre towards the end of 1910, and this she followed by the production of another play for the Gaiety Theatre, Dublin, called "The Best of a

Miss Johanna Redmond

Bad Bargain," which gained much favour among the public and critics. As a child Miss Redmond was passionately fond of writing, and confesses that locked away in the recesses of her desk are many juvenile efforts, which she has not had the temerity to offer to a publisher. Miss Redmond's plays have been written during intervals when not engaged in private

secretarial work for her father, to whom she has proved of great assistance. It is interesthas proved of great assistance. ing to note, by the way, that Mr. Redmond himself is greatly interested in the theatre. Indeed, when a schoolboy, he was a talented performer in amateur Shakespearean productions, and when in London is an enthusiastic "first nighter" when his duties permit.

MRS. DAVID BEATTY

THE only daughter of the late Marshall Field, who owned the greatest dry goods store in the world, Mrs. David Beatty brought to her husband immense wealth on the occasion of her marriage, in 1901. At that time her husband was Captain Beatty, who to-day enjoys the distinction of being the youngest Rear-Admiral on record, not even excepting Nelson, who was promoted to that rank in his thirty-ninth year, whereas Captain Beatty was but thirty-eight when



Miss Edith Craig Kate Pragnell

he achieved his present rank! Mrs. Beatty is said to have induced her husband to decline a title which might have been his, as she prefers to be simply the wife of an admiral of the English Navy. She is one of the most popular American wives of English husbands, and quite a favourite with the Royal Family. She rose quickly into social eminence some years ago,

when she took over Invercauld, which faces Balmoral from the other side of the Dee. late King Edward was often her guest for the shooting season.

MISS EDITH CRAIG

A DAUGHTER of Miss Ellen Terry, Miss Edith Craig bears a striking resemblance to her famous mother.



"We are so alike," Mrs. David Beatty
Miss Craig once remarked, "that, when
I was playing in Getting Maried," allow wrote to my mother and warned her that someone was imitating her in appearance and voice. Very often when my mother had to appear in a vision in one play she was too tired to stand still all the time, and I used to take her place. Not one of the audience knew the difference." Miss Craig, who was born in 1869, first ap-

peared at the Lyceum Theatre with Irving, but of late years has turned her attention to designing theatrical costumes. She designed her mother's dress as Queen Katherine ner mother schess as gueen Ratherms in "Henry VIII.," and all the cos-tumes in Mrs. Langtry's superb production of "Madame Mars," and Mrs. Brown Potter's in the play "Du Barry." Miss Craig has also acted in the capacity of stage manager for her mother during the latter's American tours. Her brother, Mr. Gordon Craig, is known as one of the most original designers of stage scenery in the theatrical world.

THE COUNTESS TORBY

It was because, twenty years ago, the Grand Duke Michael of Russia married the handsome daughter of Prince Nicholas of Luxembourg that the late Tsar Alexander banished him from Russia, and deprived him at the same time of



The Countess Torby

his titles and estates, the ban not being removed until the present Tsar came to the throne. The Grand Duke, therefore, made his home in this country, and he and his wife were soon numbered among the most popular persons in English society. The story of their marriage is quite romantic. One day the Grand Duke was riding in Nice,

when a pretty girl with flying hair swept past on a runaway horse. The Grand Duke spurred after her, overtook and rescued her, fell in love, after the manner of knights-errant who rescue fair damsels, and married her. And, in spite of the wrath of Tsar Alexander, the marriage has proved an ideally happy one. Like her husband, the Countess is keenly devoted to sport. She has two charming daughters, who, like their mother, are enthusiastic golfers. The Grand Duke's heir, born in 1899, is also learning the intricacies of the Royal and ancient game.

"FRANK DANBY" (Mrs. Julia Frankau)

It is doubtful if any woman writer of to-day has had a more curious career than Mrs. Julia Frankau, who writes under the pseudonym of "Frank Danby." After trying journalism, and writing a couple of books, she abandoned novel writing for no less than ten years in favour of studying engraving, and there are those who consider that her reputation as a novelist is decidedly second to her fame as a connoisseur and a bibliophile. Indeed, the beautiful and costly works on colour prints, signed "Julia Frankau," have brought the authoress a fortune. Then, however, she lapsed into novel writing again, and in 1902 published "Pigs in Clover," that brilliant study of contemporary manners and morals which aroused the admiration of the world. And it is an interesting fact that even her first book, a novel entitled "Dr. Phillips," which Mrs. Frankau wrote when she was nineteen, sold to the extent of 100,000 copies, although



Mrs. Julia Frankau
Beresford

she only received £25 for the story. In 1909 Mrs. Frankau announced her intention of retiring from the literary arena, and devoting herself to embroidery and auction bridge, her chief recreations. Mrs. Frankau lives in a delightful house in Grosvenor Street. Her husband, it might be mentioned, died in 1904.

LADY TROUBRIDGE

One of the most interesting ladies in society is Lady Troubridge, a sister of the Countess of Dudley. Her philanthropic work has won for her much popularity, and, as most people are aware, she is a prolific writer of plays,

stories, and magazine articles. It was in 1897 that she published her first book, "Paul's Stepmother," one of her most successful stories being "The Woman Thou Gavest," published in 1906. Three years previously a serious play, entitled "Mrs. Oakleigh," was produced at the New Theatre, with a strong group of players in the various parts, and



Lady Troubridge

attracted much attention. Lady Troubridge's husband, Sir Thomas Troubridge, is the son of a brave officer who had both his feet carried away by a cannon-ball at Inkerman, and is descended from the gallant Admiral who was commander of the Culloden at Trafalgar, and who shortly afterwards was lost with all his crew when the Blenheim foundered. Lady Troubridge was married in 1893, and has three children, one son and two daughters.

MADAME SORGUE

NE of the most remarkable women in Europe is Madame Sorgue, a Frenchwoman of independent means, who, during the last ten years has taken part in some fifty strikes in different parts of the world. She is regarded as a comrade by millions of workers, and it has been suggested that not a little of the labour conflict which disturbed this country during the summer of 1911 was due to the visit she paid to this country the year previous. On that occasion this "stormy petrel of strikes," as Madame Sorgue has been termed, visited England on behalf of the French railway strikers, and during her stay her efforts were directed to appealing to the British railway and transport workers for financial help for their French colleagues. Madame Sorgue has assisted in strike agitation all over Europe purely for the love of the cause. Many times she has been arrested, and at Milan the Public Prosecutor demanded that she should be sent to solitary confinement for five years, but public agitation against this terrible sentence which usually drives prisoners to madness or suicide—was so strong that Madame Sorgue escaped with two months' imprisonment. In

personal · appearance, Madame Sorgue is quite unlike the conventional agitator, being a woman of charming manners, youthful appearance, and attractive personality. She often wears a large red bow over her heart, in token of her devotion to the cause of Socialism. She speaks perfect English, a rare accomplishment for a Frenchwoman.



Madame Sorgue

EX-QUEEN MARIE AMÉLIE OF PORTUGAL

A Coincidence in Modern History—An Exiled Family—The Best Friends of Portugal—A Crime which Shocked Europe—Fascinated by a Portrait—Story of a Royal Romance—"Queen of Charity"—The Lady Bountiful of Portugal—Queen Amélie as a Medical Student and Nurse—Her Majesty's Life-Saving Feats—What Ex-King Manoel Thinks of His Mother

THAT the mother of the dethroned King Manoel II. of Portugal should be living in exile with her son in this country adds one more to the list of striking coincidences

in modern history.

It was in England that her parents, the Comte and Comtesse de Paris, sought refuge when, in 1887, the French Republican Government passed an Expulsion Act which made the Comte and Comtesse—as chiefs of the Orleans family, and therefore pretenders to the throne—and their children exiles from France. And it was to this country, many years previously, that the Comte had been brought when his father, Louis Philippe, had been forced to abdicate on the declaration of the Second Republic.

As a matter of fact, Queen Amélie was born in England in 1865 at Orleans House, Twickenham, not far from where she and her son are now residing; and there she spent the greater part of her youth with her mother and sister, the present Duchess of Aosta, and her brother, the Duke of Orleans, who resides at the beauty spot in Worcestershire, Wood Norton, Evesham.

Queen Amélie's Girlhood

Those were happy days for the unfortunate Queen, who has lived to see her husband and eldest son fall victims to the bullets of assassins, and her second son deprived of his throne, within the short space of two years. With her mother and sister she indulged in British sports and pastimes, taking part in "covert shoots," both at Wood Norton and Sandringham, and hunting frequently with the Grafton and other packs of hounds. Her Majesty, too, was educated on thoroughly English lines, and as a girl displayed that broad practicalmindedness and charm of manner which have been characteristic of her later years. She always loved England, and there were tears of gratification in her eyes when, in November, 1904, she drove through the streets of London with her husband while paying a visit to the late King Edward. The public seemed to remember that if the Queen was not English by birth, she was English by education and breeding. They were attracted, too, by the geniality of her husband—a thorough sportsman and a firm friend of England. And it was these things which led to a greeting, the enthusiasm and sincerity of which touched her Majesty so deeply.

In the past there had been serious dif-

ferences between this country and Portugal, and the early years of Dom Carlos's reign were troubled with an unfortunate dispute with England which the King happily tided over. He is reported to have said:

King Carlos's Opinion of England

"The English are the best friends of Portugal, and therefore Portugal's king; but, unhappily, while I recognise that fact, my subjects cannot. They are fine fellows, these subjects of mine, but they are excitable, and their sturdy patriotism makes them, perhaps, a little too sensitive and too ready to fancy themselves injured, and the national honour insulted, by the little rubs which are inseparable from international diplomacy. A great and masterful country like your England must unavoidably tread on the toes of its weaker neighbours now and then. You don't mean to be rude, perhaps, but our corns are tender, and John Bull's feet are heavy. It is a pity, because we remember the little slights and forget the great benefits."

These words were characteristic of the man who did more for his country than any other Portuguese monarch of modern times. Dom Carlos was a firm, wise, and tactful ruler. He was a man of a somewhat similar type to the late King Edward, and the foul and horrible manner in which he was assassinated in February, 1908, sent a shock

through Europe.

The fact that a determined effort was made by the regicides to exterminate the whole Royal family of Portugal aroused universal indignation. It will probably be remembered that the King and Queen, Prince Luiz—the Crown Prince—and Prince Manoel, were returning from a drive when a group of Republicans, hidden among the trees and shrubs on the side of the road, fired a number of shots at the carriage with rifles and revolvers. The Crown Prince was struck by a rifle-shot and killed instantly, while the King died shortly afterwards of several wounds. Prince Manoel was also wounded, but only slightly, while the Queen had her hat and clothing pierced by bullets.

The "Charity Queen"

It was a cruel deed, perpetrated against a family who had neglected no opportunity to add to the peace, prosperity, and happiness of Portugal; and the fact that even the Royal lady who had laboured indefatigably on behalf of the poor, and whose philan-

thropic work had earned for her the title of "Charity Queen," was not safe from the assassin's weapon caused people to wonder where the deeds of such revolutionaries were

going to stop.

Queen Amélie truly loved her husband. Her marriage was one of the greatest happiness. It was, in fact, an ideal romance, Dom Carlos falling in love with his bride before he had seen her. Dom Carlos, then the Crown Prince, declared that nothing would ever induce him to marry any but a "fairy

princess, who was pretty, rich, and good. None of the ladies o f reigning families within his acquaintance seemed to fulfil these conditions. One day the Comtesse de la Ferronave. the wife of the French Ambassador at Lisbon, obtained a large photograph of Princess Amélie, and placed it in her drawingroom. Fascinated with the portrait, the Prince is reported to have said. "Your friend must be very charming."

His hostess smiled, and replied, "As good as she is charming, your Highness. That is the Princess A mélie of Orleans."

Charmed with the portrait, the

Prince hastened to Paris, where the Princess was staying, to make the acquaintance of the original. It was a case of immediate reciprocal affection, and shortly afterwards the engagement was announced. The marriage took place with much splendour at Lisbon on May 22, 1886.

The festivities recalled the ancient glories of Portugal, and magnificent processions filled the streets, and the beauty and charm of the Princess at once captured the hearts

of her husband's subjects. It was not until three years later that Dom Carlos was called to the throne, but for some time previous he had been acting as regent, owing to his father's illness. And it was Queen Amélie who, by her great strength of character and distinguished intellectual gifts, helped her husband at a time when the affairs of Portugal were in a very troubled state.

She set to work to encourage and develop education, art, and science in Portugal. Hospitals, schools, and charitable institutions

found in her Majesty not only a willing patron but also a practical - minded worker. She established hospitals and nursinghomes on business lines, and from her own purse supported a hospital for poor c hildren which she personally superin tended.

She has always had a great fondness for hospital and nursing work. Countess von Bothmer, in a biography of her Majesty, says: "Subjects to which she has devoted a great deal of attention, and in which she has always taken aninterest are the science of nursing and the study of medicine. Not only has she



H.M. Queen Amélie of Portugal, who, with her son, King Manoel, is an exile in this country, owing to the revolution in Portugal Photo, C. Varidyke

studied nursing theoretically, but she has also put her knowledge to practical proof, for during the last fatal illness of the Duchess de Montpensier (her Majesty's grandmother), and the illness of other relations, the Queen has come forward and shown herself a skilled and trustworthy nurse. Indeed, nursing would seem to be her true vocation. She takes an affectionate interest in her patient, and a scientific view with regard to the progress of the malady.

She has no fear of infection, and shirks no unpleasant sight or risk if she thinks she can

be of help to the sick.'

In Queen Amélie, the needy and poor always found a ready friend and helper. She frequently visited the poorer districts of Lisbon, incognito, in order to alleviate distress. No one ever appealed in vain to her. She was, in fact, the Lady Bountiful of Portugal, and the Pope conferred upon her the Golden Rose as a signal mark of his favour in recognition of her personal

services in the cause of charity.

Many stories are told of this Royal lady and her kindness. On one occasion, when walking with a Lady of Honour in the environments of Lisbon, the Queen heard cries of distress coming from a neighbouring wood. She went to see what was the matter, and found a wood-cutter had been injured by a branch of a tree falling on his head. Her Majesty attended to the man's injuries, then, with the help of her companion, assisted him to reach his cabin. Later on she called to see the patient, who asked for her address.

"I shall never be able to repay you," he said, "but as soon as I can go out, I'll bring you a basket of fresh eggs and butter by

way of thanks."

A Naïve Petition

On another occasion, while motoring in the country, the chauffeur mistook the road, and the party were at a loss to know which way to take. A gentleman of the party asked a peasant to direct them, but the man, eyeing the magnificent car and the aristocratic occupants, imagined they were making fun of him.

"As if you don't know," he said.

The Queen laughed and assured him they were lost. After that the peasant con-

descended to act as cicerone.

"Give him this for his trouble," said the Queen to one of her escort, handing him a gold coin. The following day the peasant arrived at the palace and asked to see Queen Amélie.

"I know her," he said, quite seriously. "I saw her yesterday, and I want to see her

agaın.''

The attendant would have turned him away, had not one of the ladies-in-waiting

recognised him.

"Yes, 'tis thou," he said with great satisfaction, when he was ushered into her Majesty's presence. "I did not tell thee yesterday; I have two little ones without a mother. Wilt thou be their mother?" With characteristic tenderness Queen Amélie accepted the trust, and had the children placed in a special institution under her patronage.

Among her other accomplishments, Queen Amélie possesses a gift for practical millinery and dressmaking. She was always distinguished as one of the most becoming and beautifully dressed Royal ladies in the world, possessing that gift which all women covet,

of knowing exactly how to look her best. She is her own dressmaker and milliner, and her taste has always been the envy of Portuguese society. One of her most attractive photographs shows her in a clinging, scintillating robe, designed by herself, which shows the beautiful lines of her figure. She is the possessor of beautiful lace, including wonderful point d'Alençon and point de Venise. In the matter of morning dress for everyday wear, her Majesty patronises the sartorial experts, and wears beautifully cut coats and skirts of tweeds and cloth.

Practical Kindness

At one time it was, her custom to have a room set apart in the palace at Lisbon where her hats were continually in the progress of construction under her supervision. This gift for millinery she also used in the cause

of charity.

Once while driving in Lisbon she saw a young girl who had fainted from hunger in the street. Descending from her carriage, the Oueen had the girl carried into a shop and personally attended her. Inquiries showed that the girl was a milliner and was struggling to support herself and her invalid mother. Her Majesty sent the little milliner enough for her immediate needs, and then commanded her presence in the workroom of the palace. Here the girl was given three bonnets made by the Royal hands, and told to take them as models, call them "Bonnets Amélie," and tell her customers that they were made in the Queen's own fashion. Her Majesty herself set the fashion by wearing one of the bonnets made by the girl, who thus, it is related, ultimately built up a valuable business

Apropos of her Majesty's practical knowledge of medicine, it might be mentioned that years ago she came to the conclusion that corsets and tight-lacing were responsible for much illness among her sex, and when the Röntgen rays were first discovered, she pressed the invention into her service. A lady of the Court, who was in the habit of compressing her waist, was induced to be photographed by Röntgen rays, and the result showed the evil effects of the practice.

A Royal Life Saver.

Mention has already been made of the Queen's fondness for English pastimes, and it was while living in England during her father's exile that she learned to swim. As a matter of fact, few women can approach her Majesty as a swimmer, and she has turned her prowess in this direction to such practical use that she possesses not only a medal for life-saving given by the German Emperor, but also the medal of the Royal Humane Society. Some years ago a child fell into the Tagus while the Queen was near. She immediately sprang into the river and rescued the child, and for this she was awarded the medal of the Royal Humane Society.

Some time afterwards, one of her boatmen at Cascaes, the Brighton of Portugal, was in danger of drowning owing to the fact that his boat had overturned and entangled him. Queen Amélie, who had been bathing, swam to the rescue of the man and saved his life. For this act of heroism she received a commemorative gold medal from the

As a mother, however, as well as a wife, a queen and friend of the people, Queen Amélie has set the highest example. Her marriage with Dom Carlos resulted in the birth of two children-the Crown Prince Luiz, who was born in 1887, and was assassinated with his father, and the present King Manoel, who was born two years later. She was her sons' constant companion and mentor, and they both idolised their clever mother.

King Manoel as a Boy

however. always Manoel. was "mother's boy," and between him and the Queen there has always been a close and loving comradeship. Among the ladies of the Court, and with the children of the Portuguese nobility, the two princes were brought up in a most simple manner, free from the oppressive etiquette which had tortured Royal children in Portugal. Under his mother's influence Manoel developed a serious and studious youth.

"My boy," she said to him, "it is not enough to be a prince. You must work and study to make people respect you for yourself

and your good qualities.

"Well, thank goodness," said the lad, "I shall never be more than a prince. I don't envy Luiz his chance of the crown. When I grow to be a man I mean to have a good time like a private gentleman, marry the girl I like best, and go in for a naval career.

Alas, his boyish ambitions have not been fulfilled; for Fate, who takes no account of human wishes, has ordained otherwise.

As illustrating the love which exists between Queen Amélie and her son, the story is told that, when during his training for the Navy, he was anxious to return to Lisbon to continue his studies, Queen Amélie asked him, somewhat piqued, why he was so eager to leave her.

Because if I do not leave you at once, I shall be unable to leave you at all," he quoted prettily, from one of her favourite poets.

Her Son's Councillor

During the time Manoel occupied the throne of Portugal his mother was the councillor to whom he most appealed. could not forget how her Majesty, on that terrible day when the shots of the assassins poured into the carriage, threw herself before him and his brother, as if to protect them from the bullets of the revolutionaries. As a matter of fact, Manoel also would probably have been shot down had not Queen Amélie acted in this way, and thus to a certain extent disconcerted the assassins. The young King's admiration for his mother's heroic act can well be understood. He made public acknowledgment of her love and courage by bestowing upon her the Orders of San Bentos de Aviz, Christo, and Sao Thiago, decorations reserved for the doers of heroic deeds. These orders have never before been bestowed upon a woman, vet that they have never been more worthily awarded will be the universal verdict.

The Tragedy of a Crown

Queen Amélie has suffered as no other queen has suffered during the last three years. The tragedy which deprived her of her husband and son has aged her and caused her to lose much of that vivacity which led someone to describe her as "the most charming queen in Europe"; but she still lives in the hope that her son will come into his own again. Courageous to a degree, she seconded her son's desire, when the revolution broke out and he was obliged to flee from Lisbon, that he should endeavour to gather the Royalists together and win back his throne by force of arms. The task would have been a hopeless one, however; and whether events will so shape themselves as to enable King Manoel to win back his crown the future alone can tell. In the meantime the Queen and her son live quietly at Richmond, and it is doubtful if any of the Royal exiles who have found refuge in this country have aroused such widespread interest and sympathy as Queen Amélie and her son Manoel.

A Woman's Place

The late King of Portugal once said, "If I were ever put to the test, I should prove to Europe that though the King of a small nation could not hope to be victorious over a powerful enemy, I could be brave and loyal, and could die for the honour of the flag."

Queen Amélie immediately replied, "And I should not let the king go that way alone."

"A woman's place is not on the battle-field," remarked a courtier.

"A woman's place and a queen's is always at her husband's side in good report and ill, and I should go with him," said the

And it is the same spirit which actuates her Majesty in remaining by the side of her

dethroned son.

To a true mother, as to a wife, the fact that danger threatens or fortune frowns, or, perchance, even death menaces, is one of sublime indifference. The only thing that matters is that her beloved has need of her, for either protection or comfort, and her weakness becomes the strength of a lion, and her natural shrinking from violence and danger turns to the fearless courage of the heroes of old.

In such heroic mould has the character of Queen Amélie been cast, and she has indeed proved herself the worthy daughter of a noble line and the fitting spouse of a brave king, as well as the devoted mother of a devoted son. No tribute of mere words can be too eloquent for this noble wife and mother.

SOCIETIES WHICH HELP WOMEN AND CHILDREN

Continued from page 3304, Part 27

THE GIRLS' FRIENDLY SOCIETY

The Emigration Department and Its Work—Lodges and Homes of Rest—Branches in Other Lands—Torch-bearers to Those in the Shadows

A GIRLS' Friendly Society member once remarked that it did not seem possible to get beyond the reach of the society. Many a young woman leaving her native land, and going into an unknown country, is strengthened for her journey by this thought. Working in conjunction with the Travellers' Aid Association and the British Women's Emigration Association, the Girls' Friendly Society is able to secure help and protection for its members travelling to almost any part of the world. Not only are members helped to reach a given destination, but, if they wish, their Associate can find out for them whether they are making a wise choice. For instance, the girl going out in the hope of obtaining professional or other work in the United States will probably be advised by her Associate to go to Canada instead. (During the last year over 50,000 persons have gone from the United States instead. to Canada. It is far wiser to go to Canada direct from England than to pay custom to go into the States, and then again to go out of them.)

The Emigration Department

This is, of course, merely general advice. Many travellers need to go to the United States, and the care taken by the Girls' Friendly Society in meeting girls there, when they apply in time, is beyond all praise. The dangers young girls are exposed to, if they do not go through a society, on landing in New York are very terrible.

Girls are beginning to realise that their Associates are in a position to get expert knowledge for them on this subject, and they do not drift so easily as heretofore into the hands of professional agents, through whom, having paid a deposit, they felt bound to book their passage and go to the places advised by them—places which sometimes they would have given all they possessed never to have entered.

Many Associates are finding the Emigration Department an immense benefit to themselves. Special arrangements can be made for their comfort in travelling; and in addition to this, by booking through the society, the commission on their ticket, which would otherwise go to the ordinary shipping agent, will now go towards helping their poorer sisters to emigrate.

Lodges (where members can live or stay for a time), Homes of Rest, and Training Homes are to be found in various parts of the country, and also abroad. (A new lodge was opened in Allahabad, India, during 1909.)

Many lodges now have a restaurant

attached, where well-cooked meals at reasonable prices are served. In some lodges members are allowed to bring a friend to tea on Sunday afternoons. One home of rest, that at Southsea, has a ward for convalescents who are not quite well enough for the ordinary home.

Some of these branches, and also individual members, often "adopt" a sick member, write to her, send her presents and flowers, and, if she is fit for it, provide the means for her to go and stay for a time at a seaside lodge or home of rest. Many touching instances can be given of the way in which lonely lives have been brightened and cheered by this means.

Branches in Distant Lands

This far-reaching and beneficent society is ever increasing the field of its work, and in almost all quarters of the civilised world it is now represented by flourishing branches. A list of the names of the chief of these is an interesting, and, considering the comparative youth of the society, a wonderful one. They comprise such widely distant places as Paris, Bucharest, Bordighera, Boulogne, Malta, Milan, Cannes, Constantinople, Ant-Florence, Marseilles, Palermo, St. Petersburg, Frankfort, San Remo, Smyrna, Madrid, Lyons, Karlsruhe, Lisbon, Oporto, Rouen, and Trieste. This list does not, of course, include many other cities where Associates may be found to whom girls can apply for assistance and kindness.

There are also branches in India and

Burmah.

Sister societies are established in Scotland, Ireland, America, Canada, Australia, New Zealand, South Africa, and Newfoundland, and are yearly extending their spheres of usefulness. In such lands they are often the only link with home that the lonely and, perchance, friendless girl emigrant can possess.

The Torch-bearers

"Our organisation is a quiet one. It begins with prayer and devoutness; it has common-sense and a knowledge of needs. The older womanhood is a torch-bearer to those in the shadows, and stands on the stairs to give light to them that ascend. We must shape our lives so that others may follow them." These words, quoted from an address given at a Girls' Friendly Society Conference in Montreal, seem very accurately to sum up the aims and aspirations of the Girls' Friendly Society.

Further information can be obtained from the Secretary, Girls' Friendly Society Central

Offices, 39, Victoria Street, S.W.



By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA only the simplest and clearest language is used, so that readers may understand every aspect of the law with regard to:

Property Children Money Matters
Servants
Pets

Employer's Liability Lodgers Sanitation Taxes
Wills
Wife's Debts, etc., etc.

LAW RELATING TO ANIMALS

Continued from page 3307, Part 27

Cruelty to Animals as Defined by Law—Regulations Affecting Slaughter-houses—Destroying Injured Animals—Laying Down Poison—The Disposal of Carcases—Cattle Traffic

Extensions

The close time for birds may be varied or extended, and absolute protection for certain birds may, for special reasons, be obtained, and the Act extended within the county to any wild birds not included in the schedule. Any person may demand the name and address of an offender, and a refusal to give the information, or the giving of incorrect information, is in itself a distinct offence, and punishable with an additional penalty of 10s.

Cruelty to Animals

The ill-treatment of domestic animals, and of captive wild animals, has been made a statutory offence. The earlier Acts did not apply to wild animals reclaimed or in captivity, and a conviction could not be maintained for cruelty to parrots and caged lions, although it was decided that linnets, kept in captivity and trained to act as decoys, were domestic animals for this purpose. And one judge of the High Court said that he was prepared to hold that leopards trained to hunt for their master, and otters trained to fish, were domestic animals. However, the distinction is not now so important, on account of the amending Act, which does not even now extend to insects, as they cannot be classed as a domestic animal.

What is Cruelty

The words of the principal Act are "cruelty, abuse, or torture," therefore there must be active ill-treatment amounting to the unnecessary abuse of the animal. The mere infliction of pain is not cruelty when reasonably necessary. The docking of horses, the spaying of sows, the branding of mountain

lambs on the nose with a hot iron, although the cause of pain to the animals, have been held not to be cruelty within the meaning of the Act. On the other hand, authorities differ. For instance, dishorning cattle by sawing off their horns close to their heads, in order to slightly increase their value and for convenience in feeding and packing, is an offence in England and Wales, but not in Scotland or Ireland, where the judges refused to regard it as unjustifiable or unnecessary.

Causing cows to be overstocked with milk, turning a mare into a field when its grazing must involve torture, and, in Scotland, allowing a horse to remain in a cart exposed and hungry, are examples of cruelty. It is cruelty to begin to kill an animal and allow it to linger in pain; but no offence merely not to kill an animal in pain. To infuriate, tease, or terrify a captive wild animal is cruelty.

Cock=Fighting

The keeping or use of any place for the purpose of fighting or baiting any bull, bear, badger, dog, cock, or other kind of animal, whether of domestic or wild nature, is prohibited. But cock-fighting has always been discouraged in this country, not out of consideration for the birds, but on account of the gambling which takes place, and was included in the Act against unlawful gaming in the time of Henry VIII. Bull-baiting was made an offence in England in the reign of William IV., but only when it took place on or near a highway, where the bull might break away and injure the passing public. No humanitarian laws punishing cruelty to animals were passed until Queen Victoria had ascended the throne.

Slaughter-houses

The keeping of a slaughter-house without a licence is punishable by fine and imprisonment. The person who keeps the slaughterhouse and the slaughter-house itself must be licensed, and the fact advertised by a notice painted over the door. The penalty of an infraction of this rule is a fine of £5 for every day on which the offence has been committed. Every person acting in the management of any place for the purpose of slaughtering horses or other cattle not intended for butchers' meat, must kill it within three days of its being brought there, and properly feed it until killed, and must not make use of it or allow it to be employed in any work under a penalty of forty shillings for every day it was employed, to which penalty the person who is actually working the animal is A complete description of the colour, marks, and gender of the animal must be entered in a book, which must be produced when required. No person licensed to slaughter horses may exercise at the same time the business of a horse-dealer.

Animals in Vehicles

For improperly conveying animals in vehicles in such a way as to cause them suffering, the offender renders himself liable to a fine of £3 for a first offence, and an increased penalty of £5 for a subsequent offence. Offenders may be apprehended by a constable, acting on his own observation, or on the complaint of any person who gives his name and address. To obstruct the officer is an offence, and the vehicle and the animal may be detained.

Proprietors and Drivers

For offences committed by drivers of public vehicles the proprietor may be summoned to produce his servant, and, if he fails to do so, may be fined or be ordered to pay the penalty money or costs in which the driver may be convicted, subject to a right to recover from the defaulting driver or conductor. An appeal lies to quarter sessions for convictions in which imprisonment or a penalty of over $\pounds 2$ is awarded. Every complaint must be made within one calendar month.

Destruction of Injured Animals

Police-constables are empowered, upon the advice of a veterinary surgeon, to take measures for killing any horse, mule, or ass so severely injured that it cannot without cruelty be led away, if the owner is absent, or will not consent to the destruction of the animal. And reasonable expenses for the slaughter of the animal or for removing the carcase, if it is in a street or public place, may be recovered from the owner.

Poisoned Flesh

A penalty of £10 may be imposed on persons who wilfully place on any land any flesh or meat impregnated with poison, and thereby rendered poisonous and calculated to destroy life. The penalty is not incurred by putting poison for rats, mice,

or small vermin in a dwelling-house and its enclosed garden, or in drains, if protected so as to keep out dogs.

But in Ireland occupiers of land may lay poisoned meat on their land after posting a notice in a conspicuous place, and leaving notice in writing at the nearest police-station.

Drugging of Animals

It has been made an offence punishable with fine or imprisonment for any person unlawfully to administer to any horse, cattle, or other domestic animal any poisonous or injurious drug, unless he has some reasonable cause or excuse, or is the owner of the animal or has his authority. The Act was passed to put a stop to the practice of grooms giving arsenic to horses to improve their coats, and does not apply to Scotland or Ireland.

Carcases Washed Ashore

Local authorities must pay the expenses of the burial or destruction of carcases washed ashore when carried out under the direction of a receiver of wrecks; but may recover such expenses from the owner of the vessel in the same manner as salvage is recoverable.

But in the case of a man who was in the habit of frequenting the seashore for the purpose of collecting anything that was thrown up by the sea, and who removed the carcase of a bullock which was washed ashore and sold it for his own benefit, it did not appear, in the absence of the owner of the bullock, the animal not being wreck, that the man was doing any wrong.

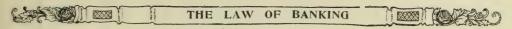
Cattle Traffic

Where the excessive cattle traffic at a railway station, caused by the company having bought land to extend their stations and cattle-pens, made the cattle-yard a nuisance to adjoining occupiers on account of the amount of business done, although there was no negligence in the mode of carrying it on, it was held that the adjoining occupiers were not entitled to an injunction to restrain the company from using the land for the cattle traffic.

Sent by Rail

Where a bullock was sent from Wales to Northampton, and duly loaded in one of the Great Western Railway Company's trucks, but on the journey managed to escape and got killed on the line, the railway company was held not liable on the grounds that the disaster was due to the "inherent vice" of the thing carried, and not to any negligence on the part of the railway company. But in another instance a cow was being taken by train from Doncaster to Sheffield, and on her arrival was let out by the porter in charge while the owner of the cow was signing the ticket for her delivery, the porter being warned not to let the cow out until the owner returned. The result of the porter's conduct being that the stupid animal ran into a tunnel and was killed, the railway company was held responsible for their servant.

3427 LAW



Continued from page 3306, Part 27

When Deposit Accounts are Attachable—Current Accounts of Married Women and Infants—Cheques need not be Drawn upon the Usual Forms—How to Draw a Cheque—How to Alter a Cheque

Whether a particular deposit account is attachable by a garnishee order depends on the terms on which it is held. A deposit account repayable only on production of the receipt is not attachable, because the customer has only to retain the receipt and no one except herself can touch her money. Nor is a deposit account repayable on fixed notice which has not been given, because if she refuses to give the notice, her creditor cannot give it for her. But where a deposit account is repayable on demand or on fixed notice, which has been given, or at a fixed future date, or after the lapse of a specified time, the account is attachable. And when the account is attached the whole amount is impounded, irrespective of the sum recovered by the judgment.

Current Account

A current account is the ordinary drawing account which stands to the customer's credit, for which she never receives any interest, and which she draws upon by cheque. Money may be paid into a customer's account by a third person. Money on current account falls within a bequest of " ready money," and passes under a bequest of "moneys owing to me at the time of my decease." It is payable to the legal representatives of a deceased customer on production of probate or letters of administration. On the bankruptcy of the customer any balance to her credit passes to her trustee in bankruptcy, and on the service of a garnishee order the whole credit balance or current account is impounded. The Statute of Limitations applies to a balance left untouched for six years without payment of interest or sufficient acknowledgment.

A banker is not entitled arbitrarily to close a current account in credit. He must give the customer reasonable notice and make satisfactory provision for outstanding cheques.

Married Women

A current account may be opened with a married woman in her own name, and constitutes a binding contract with her, whether she have separate property at the time or not. She has power to draw cheques and bonå-fide dealings with the account cannot subsequently be questioned.

Infants

A current account may be opened with an infant so long as it is not allowed to be overdrawn. A cheque drawn by an infant entitles the holder to receive payment, and so constitutes a discharge. An infant cannot claim again money paid out to him or others on his cheques. Current accounts may be opened with corporations, whether trading or non-trading.

A married woman may have an account in her own name, or a joint account standing in the names of her husband and herself, to be drawn upon by a cheque, signed by both of them or by either of them, as the case may be.

Cheque Forms

When drawing a cheque, the customer should always use the forms provided by the bankers, but if she has not got her chequebook with her and calls at the bank, she can there be supplied with a form for which a charge of one penny is made for the stamp. There is generally, however, no particular virtue in the forms, nor any necessity to draw a cheque upon a form taken from a chequebook; a blank sheet of paper will do equally well, provided that it is signed and endorsed, and stamped with a penny or two halfpenny stamps, which must be cancelled by the drawer. The Bank of England, however, refuses to honour -i.e., pay and cashcheques which are not drawn on the forms provided for their customers.

How to Draw Cheques

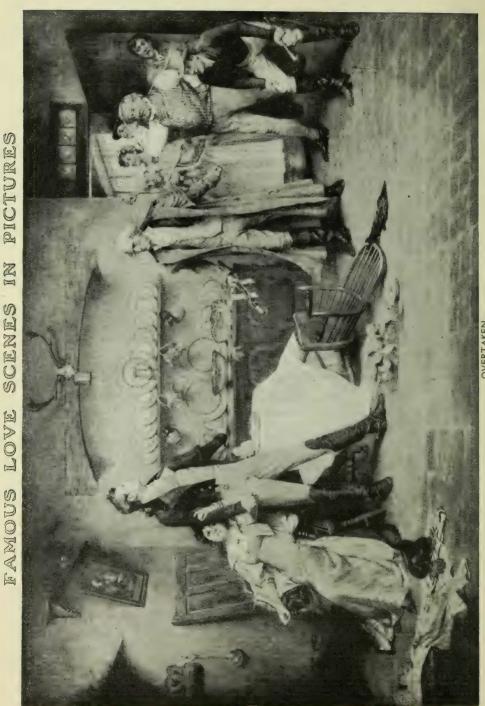
The date must be placed in figures in the right-hand top corner; bankers usually refuse payment of an undated cheque, or in one which the date is incomplete—e.g., January I, 191—. On the first line should be written the name of the person or firm to whom the cheque is payable, ending with the word "Bearer," or "Order," and if the customer is drawing money for her own account she should make the payment to "Self." The amount payable should be written in letters on the line below, and in the lower left-hand corner the amount in figures, with the signature of the drawer in the right-hand corner opposite.

A cheque of this description, if it has the word "Bearer," can be cashed across the counter of the bank on which it is drawn by anyone who presents it, or if the word is "Order," when endorsed by the person to

whose order it is made out.

If the word "Bearer" is printed on the cheque and the customer wishes to make the cheque payable to "Order," she should draw a line through "Bearer," and write "Order"; and if she desires to alter "Order" into "Bearer," the reverse process should be repeated, taking care to initial the alteration. The above is what is called an open cheque, but if she has crossed a cheque which she wishes to convert into an open one, she has merely to write the words "pay cash" across the face of the cheque, adding her signature.

To be continued.



OVERTAKEN
A dramatic incident, common in an age when there were neither trains nor motors to make elopements easy and prosaic
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WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

In this section of EVERY WOMAN'S ENCYCLOPEDIA, therefore, among many other subjects, are included:

Famous Historical Love Stories Love Letters of Famous People Love Scenes from Fiction

Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many
Climes

Proposals of Yesterday and To-day
Elopements in Olden Days, etc., etc.

TRUE LOVE-STORIES OF FAMOUS PEOPLE

By J. A. BRENDON Continued from page 3312, Part 27

No. 24. KING MILAN AND QUEEN NATALIE OF SERVIA-continued

OCTOBER 17, 1875. Vienna awoke very early in the morning. Sightseers flocked into the city incessantly. A great day was this, the wedding day of Prince Milan of Servia, the story of whose romantic betrothal had roused interest not only in Paris, but throughout all Europe. And everybody longed to see his chosen bride, Natalie Ketschko, for the fame of her beauty and charm of manner had spread broadcast.

By nine o'clock in the morning the streets were packed with a dense throng of people. In the Leopold Strasse—at any rate in the neighbourhood of the hotel at which the bridal pair had arranged to receive their guests—it was impossible to move.

Preparations had been made on the most lavish, sumptuous scale imaginable; and throughout the long morning the crowd

waited, eager and expectant.

At last the clocks of the city boomed the hour of twelve. The great moment had come. Thousands of anxious necks craned forward. Thousands of eyes riveted their gaze upon the doorway of the hotel. But they were not kept in suspense for long. Indeed, the clocks had barely finished their chimes before the carriages, punctual to the minute, came bowling down the street.

In the first, by the side of her aunt, Princess Mussuri, sat Natalie, a vision of loveliness in her simple wedding dress of satin. Even rumour, it seemed, had not done justice to her beauty. Her face was radiant with happiness, as, indeed, it should

have been, for she was driving to the altar not merely to meet the husband of her choice and the idol of her dreams, but to be made a princess, to become Princess Natalie; she, the daughter of a Russian colonel. And she was only sixteen years of age.

In the second carriage drove Prince Milan with his mother, Marie Obrenovitch. That she should have been present is perhaps remarkable, for but little affection existed between mother and son, and there was but

little reason for affection.

But, in asking his mother to attend the wedding, Milan acted wisely. It was one of those little acts of statesmanship which marked him early as a prince of promise, and which render his subsequent failure utterly incomprehensible. A true respect for the Fifth Commandment is a national characteristic of the Servian people. Anything, therefore, in the shape of a public reconciliation with his mother, Milan saw, would do much to win for himself the favour of his subjects.

But perhaps also he sincerely desired a reconciliation, for at this time countless good resolutions inspired him. This was his wedding day, the first day of a new and glorious life. No discordant note must be

struck.

And indeed there was not. The ceremony was all that it could have been, and should have been; impressive but simple, sincere but dignified. And the reception accorded in the streets—was it not a splendid augury for the future?

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Milan could not conceal his emotion. "I wish," he said, when thanking his guests for their congratulations, "that every one of my subjects, as well as everybody I know, could be as happy as I am at this moment." That was all. Then he drove away with Natalie.

Surely never have a bridal pair set forth under fairer auspices. They were both young, both popular, and they loved each other dearly. The subsequent and awful débâcle not even the most inveterate cynic could have dared predict. Of the honeymoon, therefore, there are no stories to be told. Comment would be sacrilege, for these were idealic days.

But even the return to Belgrade was not without its compensations. Vienna had cheered; Belgrade went mad, and during the drive to the palace through the streets of his capital Milan lived the proudest moments in his life, and Natalie both the

proudest and the happiest.

Then the palace doors closed upon them. The new life really had begun. And perhaps it was well that neither Natalie nor Milan could read the future, for already, in the far, far distance, barely perceptible above the horizon, appeared that cloud, at present no bigger than a man's hand, which ultimately was destined to darken the sky of their happiness, and, indeed, to wreck their lives.

"You will rule; Natalie will rule," the bride's old nurse had said to Milan a few days before the wedding. "I implore you not to marry her." At the time the Prince had laughed. What did this old woman know of love? "Nothing but misery can result from the union," she had said. Why—the mere thought of such a catastrophe had seemed ridiculous.

But now—he did not know what to think. His wife seemed to be a woman strangely different from the girl whom he had learned to love. He could not understand the change; it puzzled him. He had hoped to look to Natalie for help, advice, and sympathy, but instead he found only determined opposition. And between two opposing

wills even love can be stifled.

It would seem that the position of consort soon lost its attractiveness for Natalie. Born a Russian, trained in an autocratic school, she thirsted for power, for the power which right had invested in her husband, and, what is more, she was determined to have it. At first, perhaps, Milan may have admired her pluck and spirit. Indeed, while under the spell of a new, absorbing passion, he did his utmost to humour her little whims and fancies, for he loved her dearly. But the end was inevitable. Sovereignty is not a power that can be divided.

Tact, the strongest of human virtues, was a power unknown to Natalie. Self-willed and impulsive, she tried to ride rough-shod over opposition. Quarrels, therefore, between herself and Milan became events of daily occurrence, and, moreover, as time wore on, became increasingly violent. And

these quarrels not only jeopardised her own happiness and the Prince's, but also were a real menace to the country.

In the first place, there were at Court many persons, especially women, who hated Natalie. Her presence, and Milan's devotion to her, robbed them directly of favours with which formerly he had honoured them. Thus they delighted in trying to poison her mind against him by telling exaggerated stories of what Court life once had been. And she listened to these stories, even believed them. Her idol, too, had feet of clay; to this bitter fact she awoke from the sweet illusion of her childish dreams. And so a new barrier sprang up between husband and wife. Now jealousy, like ivy, when once planted, grows apace. Nothing can stay it.

But, secondly, from a political point of view also, these quarrels were of grave importance. With the Prince ruling at the head of one faction, and his consort at the head of another, the machinery of State needed

constant adjustment.

Nearer and nearer rolled the cloud. Not yet, however, did it burst. The sun of triumph still shone brightly above the palace. These were the halcyon days of Milan's reign, the most glorious perhaps in all the history of Servia. They mark an era of organisation, progress, and reform. Plenty and prosperity flourished everywhere. Belgrade grew apace, and became a city worthy of taking rank among the towns of Europe. And then, in 1882, came the crowning triumph. The Powers recognised Servia as a kingdom. This was Milan's reward for the consummate skill with which he conducted his great war against the Turks. And it was the very reward he wanted, the epitome of his aims.

To Natalie, also, this came as the sweetest of triumphs. Now she was a queen, and, amid the joys of the present, readily forgot the disappointments of the past. The future once again seemed rich with promises of hope. And, in the happy moments of a new found greatness, she strove hard to blot out her former errors, promising henceforth to work in one accord with Milan to prepare a heritage for her son, Alexander (Sacha, she called him), the little prince whom she and her husband both adored.

Alas, however, the ship of love, like the ship of friendship, in spite of gay rigging, may prove totally unseaworthy. Not fair weather, but foul, is the test for its stability. But even in a calm sea, the ship which carried Natalie and Milan had given anxious moments to the pilot. Surely, therefore, it could never ride a storm, especially a storm such as now burst over it with an awful

suddenness.

Just as the Empress Eugénie is sometimes said to have been the cause of the great war of 1870 which wrecked the power of Napoleon III. in the heyday of its splendour, so Natalie is sometimes said to have provoked the war of 1885 between Servia and Bulgaria. Be this as it may, that war also ended

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in disaster. The noble edifice which Milan had laboriously constructed crumbled, like a pack of cards, in an instant to the ground.

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And now when he needed it most—this was the bitterest blow of all—Natalie withheld from him her sympathy. Indeed, the old quarrels between the King and Queen again broke forth, and with renewed vigour. And Milan, under the influence of defeat and disappointment, made no endeavour to conceal them. They became the talk of

Servia, and upon the King reacted in the inevitable manner. Weary of fruitless effort, weary of domestic misery, he plunged wildly into his former reckless mode of living. Domestic troubles had rendered life at the palace unendurable.

"The Castle," wrote a Servian officer, in a letter to his family, "is in a state of utter confusion; one scandalous scene succeeds another; the King looks ill, as if he never slept. Poor fellow! he flies for refuge to us in the guard-house and plays cards with the officers. Sometimes he speaks bitterly about his unhappiness at home. Card playing, however, is his worst enemy; it will work his total ruin."

And so he drifted aimlessly along, while Natalie, or rather conspiracy and disorder, ruled the land. No king could have found himself in a more invidious position. But Milan, who once had been ambitious, still had pride. It was his pride which

at length roused him from his lethargy, and forced him to make one more effort to retrieve his fallen fortunes—just one more. Once again, however, bad luck attended him.

Nikola Christitch, whom he chose as his adviser, was, it is true, a man of great ability, but, unfortunately, merely his wife's catspaw. And Artemesia Christitch was perhaps the cleverest woman in the Balkans, totally unscrupulous, and, moreover,

Natalie's most bitter enemy. To ruin her, moreover, she was prepared to sacrifice even the King. In the hands of such a woman Milan was powerless. He allowed himself to become entangled helplessly in the meshes of her fascination. Then he saw what he had done, and tried to escape. But it was too late. Already he had lost the respect of his subjects; already Natalie was cognisant of the plot against her.

But she, instead of trying to save Milar



had been ambitious, The romance of Ex-Queen Natalie of Servia is one of the most remarkable examples of the struggle still had pride. It between love and ambition in a human heart which modern history can afford Photo, Discham, Torquay

from himself, instead of allowing him to come to her and plead forgiveness, proceeded to counterplot with ruthless cunning. The fever of ambition had seized her firmly. And she longed now to drive her husband from his throne, and to establish herself as regent until her son should come of age.

A 'crisis obviously was imminent, and in 1887 it reached a climax. At the Easter reception, held at the palace, it was customary for the Queen to kiss the wives of

State officials and foreign representatives. On this occasion, however, as the wife of a certain Greek diplomat advanced to receive the honour, Natalie turned her head aside contemptuously; she refused even to look at the woman. In vain the chamberlain remonstrated with her, imploring her to consider the consequences of her action. In vain Milan himself interceded. Natalie was obdurate. Why, she asked, should she be gracious to the latest recipient of her husband's favours?

Nothing could hush up a scandal of this sort, and it became very clear that hence-forth Servia would not be big enough to hold both Natalie and Milan. One of them

must go. But which?

The King, infuriated by his wife's indiscreet behaviour, wished for an immediate divorce. The Emperor Francis Joseph, however, dissuaded him from taking so extreme a course. Such action, he pointed out, would be a crowning act of folly, and spell ruin both to Milan and the House of Obrenovitch, for Natalie, in spite of all her faults, was the idol of the people, and, in the rôle of the injured wife, would receive a full measure of their sympathy.

Accordingly, until a reconciliation permanent arrangement could agreed upon, it was decided that she should leave the kingdom and live abroad with her son in whatever town the King might choose for the latter's education, but that during the Crown Prince's annual visits to his father she should be free to travel

where she liked.

On April 6, 1887, husband and wife parted. It was a sorry day, this. Both felt the situation keenly. Instinctively their thoughts travelled back, over years gone beyond recall, to their wedding morning. They remembered the cheers, their joy, their happiness, and how, with a perfect trust in one another, they had set out together down the unknown road of life. And this was to be the end. How different that journey might have been if only ambition had not warred with love.

The thought of separation had delighted Milan, but the reality pained him even more than had domestic discord, and a great sorrow filled his heart. But had his dream of happiness faded irrevocably? Was it too late for himself and Natalie to forgive mutually and forget? He still had hope. And there is an infinite tenderness in the letters which he sent to her during the early

months of their separation.

"I would be much obliged," he wrote from Gleichenberg, in September, "if you will let me know what are your wishes as to our future relations towards one another. As on my homeward journey I must pass Baden, it would be, I think, proper for me to stop there in order to pay you a short visit before I continue my visit to Vienna. If this proposal should not please you, then perhaps you would spare Sacha to me. I would only take him as far as Vienna, and

bring him back the next afternoon." later, when writing to implore her to keep her compact and not to return to Belgrade merely in order to further her ambitions, the reason which he gave was this: "Our son is now old enough to notice the estrangement between us.'

And did Natalie still love Milan? Yes, surely she did; a woman's love dies very hard. "You might," she remarked in one of her letters, "have chosen a more experienced consort, but not one more de-

voted."

If only, therefore, during this period of separation, she had been tactful and un-selfish all might have been well. But plotting had become a mania with Natalie; it was the very essence of her life. Instead of quietly seeking a reconciliation, she boldly struggled to regain what she regarded as her rights, and thereby forced her husband's hand until ultimately he had no alternative other than to take the Crown Prince from her keeping.

To be robbed of her son! Natalie had suffered much: this she could not endure, and would not. Arguments were of no avail; threats were of no avail, nor were entreaties. The Queen was obdurate. despair, therefore, Milan sent General Protitsch to Wiesbaden to remove the boy by

force.

But not yet did Natalie yield. When the General burst into the room where she, with the Prince by her side, awaited him, he found a pistol levelled at his head, and the hand which held it did not swerve the

fraction of an inch.

"Advance," said the Queen, with deliberate firmness, "and I fire."

"Madam, you cannot be in earnest," replied the soldier courteously. "I have my orders. Your Majesty knows an officer

must obey his orders.

Then Natalie yielded. But in that one minute all her love for Milan turned to Without giving another thought to reconciliation, she resolved that henceforth there should be war between her husband and herself, war to the death. He may have scored the first success; she would score the last, for his was but a Pyrrhic victory. This she saw clearly. The King, of necessity, must now pursue a fatal course of action. He had no alternative other than to sever utterly his marriage tie. And, for divorce proceedings, no time could have been less propitious than the present.

Indeed, to Natalie, first robbed of her son, and then renounced by the man who had robbed her, the sympathies of the Servian people went out whole-heartedly, and the King became to them an object of suspicion and scorn. Under such circumstances, could he continue as their ruler? Surely not. And, moreover, he had no desire to. Fruitless strivings had quelled his ambitions and his hopes. He had grown weary, struggling with the heavy burden of

kingship, whilst from afar the voice of pleasure cooed to him promises of peace and happiness. Besides, were he to stay in Servia longer, he would undoubtedly lose all. By abdicating, however, he might still perhaps be able to save something for his son.

In March, 1889, therefore, he laid down his crown and retired to Paris, leaving regents to govern the country until Prince Alexander should come of age. Thus ends the sorrowful story of Milan's reign. And henceforth he plays but a small part on the stage of life. In Paris he soon ceased even to be notorious, and passed unnoticed among the reckless throng of aimless pleasure-seekers, so that before long even restaurant proprietors forgot to remind their guests that "the gentleman with a dark moustache sitting over there" was the ex-King of Servia.

But Natalie—her thirst for power remained still unabated. Nothing could quench it, not even the awful experience of being driven from the country by force of arms. And in the end she triumphed, for later, as her son's adviser, she became, in fact if not in name, ruler of Servia.

After the divorce, however, her path and Milan's only once converged. In August, 1895, King Alexander decided to bring to an end the Regency, and to seize with his own hands the reins of government. It was a daring move, this great coup d'état, and brilliantly executed. But it deserves mention here only because Milan was chosen as the emissary to convey to Natalie the news of her son's intentions.

And Milan went. Thus, after many long years of separation, the wife and husband met. And a terrible and trying ordeal that meeting proved to be. Emotion overcame them both, for the room seemed to be filled with the ghosts of the past, and now a new and unexpected bond of unity had sprung up between them—the triumph of their son.

In him, at any rate, each could see the other. Indeed, he was all that was left to them of their love, and they watched his career with proud and anxious eyes, for Alexander, too, was a prince of promise. But just as marriage once had wrecked the greatness of the father, so now it

wrecked the greatness of the son.

Which particular fiend of folly persuaded the King to marry one of his mother's ladies-in-waiting it is impossible to say. Clever and fascinating Draga Maschin may have been, but she was not the woman for the boy King of Servia to take to wife. In the first place, she was old enough to be her husband's mother, and, secondly, the people hated her. Indeed, they never forgave Alexander for imposing Draga upon them as their Queen, and Milan never forgave him for marrying her.

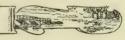
But the father did not live to see the awful consequences of his son's infatuation. His heart had long been weak—some say that it was broken—and he died at Vienna

on February II, 1901.

More than two years, therefore, elapsed before that memorable morning dawned when Europe awoke to hear the ghastly tidings that the King of Servia and his Queen had been foully murdered in the night. Thus faded the last of Natalie's dreams. And there was no one to console her in her sorrow.



LONG ENGAGEMENTS



By "MADGE" (MRS. HUMPHRY)

Why Parents Oppose Long Engagements—When an Honourable Course Leads to Unhappiness—
The Nature that Retains Youth and Looks—What is a Long Engagement?

PRUDENT parents are opposed—and for very good reason—to long engagements

for their daughters.

The girl may be very much in love, the man equally so. Perhaps he is too much in love to observe what ought to be the rule in such circumstances—viz., that he should not propose to any girl until he is earning a sufficient income to enable him to marry and make her fairly comfortable. The reason for this is that by engaging her to himself, with the prospect of many years intervening before they can marry, he is keeping away some other suitor who could offer her all that she requires without delay.

This is the common-sense view of such cases, but a girl in love scorns any such idea. She cherishes the belief that she has found her twin soul, and that no other man could make her happy. In fact, she thinks that she could not love any other man in the way

that makes marriage tolerable. It is quite true that some girls, even some men, can love but one particular woman. For them even a long engagement does not destroy the true affection that they feel, and such marriages, when they take place, are as happy as the average. But these are the exceptional souls.

Constancy is not a common virtue, but some of us are gifted with it to a greater extent than others. As a rule, women are more constant than men, though perhaps only because they have fewer opportunities of seeing and liking other young people.

A man goes about more than a girl, and, though one regrets to acknowledge the fact, he is usually more run after by the other sex than are girls, unless the latter happen to be very pretty, very fascinating, or very rich. The chief reason for this is our numerical superiority. Someone has written that there

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are five girls to every marriageable man in Great Britain. This accounts for much that one would wish altered—even for a sense of superiority in the ordinary man, which he could not possibly entertain if it were not for the homage he receives from members of our sex. He regards this homage as due to his personal attractions when it really is only owing to the very natural anxiety of the girl to possess a home of her own, to find the woman's goal of life.

Honour versus Reason

When a girl has been engaged for five years to a fiancé, perhaps absent in India or some far-away land, she begins to wonder if she is not losing her freshness and her looks in this long period of waiting. The letters she receives may be as full of affection and as caressingly warm as they were in the very beginning of the engagement; but she knows very well that he has in his mind's eye a portrait of her as she was five years before, and she wonders with a kind of anguish if she is not really deteriorating in good looks.

A man of honour, even should he be disappointed in the appearance of the girl to whom he engaged himself with such delighted enthusiasm five years before, will keep his word and marry her. But happiness does not always follow upon such unions. would be almost better, though against the code of manly honour, if he were to tell her frankly that his feelings have changed, and ask her to release him. This would be a very difficult thing for a man to do, but when the happiness of two lives is at stake it would be almost justifiable. What he feels is thisthat she has given to him five of the best years of her life, with all she possesses of good looks and the charm that youth lends to her attractions. He cannot face the moment of suggesting to her that marriage with her is repugnant to him. It would be almost impossible for any man, save a cur, to make any such suggestion. And yet there would be almost inevitably home unhappiness to face during all the rest of their mutual life together.

The Too Long Engagement

Much depends upon the disposition of the girl. If she is one of those unfortunate young women who worry over everything, she will certainly lose her charm during a long engagement, and may become acid of temper, nervous, and irritable in manner. If the engaged couple meet constantly, he becomes only too well aware of the deterioration which she is suffering. A quarrel very often comes to the rescue, and breaks the narrow bond between them. In the lower classes of society a breach of promise case possibly follows. A great dignitary has said that he wished there were no such law as that which gives damages in a well-proved case of the kind. But perhaps it is a safeguard for girls against the approaches of unscrupulous men.

However this may be, long engagements

are often broken, and it is not always that the girl succeeds in finding a second parti. But there is an undisputable injustice in breaking an engagement by the man, much more so than in the case of her breaking her engagement with him. A girl's youth is much more evanescent than that of a man—she is young enough to marry until, say, thirty-two. He remains young enough to marry until somewhere about fifty, or even more. He has the world at his feet. She, poor girl, has but comparatively limited opportunities for finding a mate.

It is very bitter for a girl to feel that the years are slipping away, and that she is losing her freshness, while other and younger girls around her are growing up fascinating and perhaps beautiful. In the depths of her heart she acknowledges that there must be a great temptation on the part of her lover to be inconstant to her, and to be attracted by the charms of some younger girl. This feeling renders her apt to be overwatchful and over-anxious, to misinterpret the smallest ordinary attention paid by the man to other girls, and consequently to betray signs of jealousy for which there may be no foundation whatever.

It is a fatal mistake to exhibit any such emotion. A man is always influenced for the worse by it. He loses his temper whether he knows himself faithful or otherwise. Scenes of recrimination follow, and the case usually becomes hopeless.

The Proper Length: Three to Twelve Months

There are, however, sweet-natured girls who have every faith in their lovers' constancy, and these in their happiness grow handsomer and more attractive with every year, rejoicing in the devotion of the man they hope to marry, and preparing themselves in every way for the duties of a wife and the mistress of a household. The couple enjoy making their plans for the future, and remain devoted until the time arrives when they can be married and begin to realise some of the happiness they expected.

But, though a long engagement occasionally ends in happy marriage, there is none the less a serious objection to such as a rule, and parents are well justified in opposing an arrangement of the kind for their daughters, as the girls themselves will probably acknowledge as the years go by. Their disappointment may be bitter at the time, but eventually they will acknowledge the justice and the wisdom of their parents.

It may be asked, What is the length of an engagement that can fairly be called long.? Perhaps the best answer to the question would be anything over two years, and even that period is stretching the point somewhat. Usually an interval of three or four months occurs between engagement and marriage in well-to-do circles. A year is not by any means too long, but after that length of time further delay is to be avoided if possible.



WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are:

Woman's Work in Religion
Missionaries

Zenana Missions Home Missions, etc.

Great Leaders of Religious Thought

Charities

How to Work for Great Charities Great Charity Organisations Local Charities, etc.

The Women of the Bible

Bazaars

How to Manage a Church Bazaar What to Make for Bazaars Garden Bazaars, etc.

How to Manage a Sunday-School

WOMEN AND PRACTICAL CHRISTIANITY

THE WORK OF ADELINE, DUCHESS OF BEDFORD, LADY BATTERSEA, AND THE DUCHESS OF MARLBOROUGH

Among Female Convicts—Lady Visitors to Prisons—Pathetic Stories—The Duchess of Bedford and Mrs. Maybrick—Prison Reforms—What the Duchess of Marlborough is Doing—A Splendid Scheme

O^N a certain day in February, close upon one hundred years ago, there was a dramatic scene in Newgate Prison.

Three hundred tried and untried wretched women—drunkards, thieves, pickpockets, and others who were innocent of any crime but poverty, with their numerous children, crowded together in rags and filth, with no bedding, and nothing but the floor to sleep upon—stopped their brawling and quarrelling for a moment to gaze upon one of the noblest of England's daughters, Mrs. Elizabeth Fry, a member of the Society of Friends.

The incident has been strikingly depicted by Mrs. Henrietta Ward in her admirable picture, "Mrs. Fry Visiting the Prisoners in Newgate," and it was the appalling sight she witnessed which led Mrs. Fry to devote the rest of her life to prison reform. And, thanks to the indefatigable efforts of this true-hearted woman, not many years elapsed before she had the satisfaction of seeing many improvements carried out in regard to the management and discipline of prisons in this country, and methods adopted for the reformation of prisoners themselves.

The first efforts in the latter direction were also due to Mrs. Fry, who at Newgate introduced a school and a manufactory, while a Ladies' Association was formed for "the improvement of the female prisoners." In addition, religious instruction was regularly given to them, a matron was appointed, and

the women willingly submitted to rules for their well-being.

Since then many excellent movements and institutions for the reclamation of prisoners, both male and female, have been inaugurated. It is, however, a curious fact that Mrs. Fry's original idea of an association formed by ladies for visiting female prisoners and endeavouring to lead them back to a better life is still being carried out with remarkable success, although for some time after her death, in 1845, the movement languished.

To-day the Association of Lady Visitors to Prisons, the members of which are authorised to visit the women detained in the fifty-one prisons of England and Wales, is a very important organisation, which, led by such ladies as Adeline, Duchess of Bedford, and Lady Battersea, is doing incalculable good among female convicts in this country. As a matter of fact, the revival of this Association was really due to these two ladies, although they prefer to bestow the credit upon Miss Felicia Skene, who some thirty years ago was a powerful influence for good in prisons, and was freely permitted to visit the men as well as the women.

The Duchess, who, by the way, is a sister of Lady Henry Somerset, came into contact with Miss Skene; and it was the latter's experiences which led her Grace, who had already been identified with many philanthropic

movements, to take steps, in 1895, for the enlargement and consolidation of prison visitation by ladies. In this work she was largely assisted by Lady Battersea, one of the most energetic of social reformers, who has closely studied the conditions of prison life, with a view to reforming the hard lot of women convicts, and to whose energetic efforts it is due that the lives of female convicts have been brightened by the introduction of many comforts.

It was in consequence of Lady Battersea's work that the Home Office appointed her a member of the Board of the Female Convict Prison at Aylesbury. She was instrumental in causing the prison libraries to be furnished with story books in the place of dry, scientific volumes, and such little luxuries as slippers

and materials for recreative employments are now allowed. Another humane concession, due principally to Lady Battersea, is the privilege women prisoners now enjoy of having portraits of members of their families in the cells.

A touching incident of prison loyalty, by the way, is recalled by Lady Battersea. Entering a prison a few days after the death οf Queen Victoria, she noticed several of the prisoners wearing little black bows in their dresses, and on inquiry was told that they The bows had

been furnished out of scraps of material that the women had pulled out of their shoe-laces.

Many, too, are the pathetic stories told by the Duchess, who pays visits to Aylesbury Prison almost every week, of her experiences with female prisoners. "Here," she wrote of her reminiscences in the in some "Nineteenth Century," "in a little room, warm and well lighted, you may find on a winter's afternoon a group of women sewing peaceably (or apparently so), watched by a silent matron, and as you stand among them you recall their names and histories. have excited a nine days' wonder; question of the guilt or innocence of others has rent families and imperilled friendships. The fingers ply their tasks nimbly, but here and there you may note a meaning glance

—a swift, covert smile. How gladly we have seen them go, one by one; others, alas, have succeeded them, but the old faces have gradually disappeared. The handgrip of the prisoner who says 'Good-bye' after a long sentence is a thing to be remembered."

It is an impressive picture which the Duehess draws, but not more pathetic than the following verses, culled from her Grace's diary, after the following entry: "Said good-bye to R— on conclusion of a long sentence. She recited some verses written by herself, and afterwards presented me with a copy, of which the following lines are an extract:

When sitting in my silent cell,

A thousand thoughts in my mind do dwell:

How my young life has passed away Like twilight of an autumn day.

For months and years has past and gone,

I never seem to have noticed one, 'Twas then in sorrow, grief and pain

My heart it ached and burned with shame.

To wish a wish is all in vain, I can't recall those

days again,
But if God spares
me to remain,

A happier life I hope to gain."

We may find fault with the grammar and rhythm of these lines, but they are the outpouring of a contrite heart, and of one who, her Grace tells us, not long after she

was liberated, passed into a world "where, perchance, her true personality will be unfolded at last."

Many touching letters has the Duchess

received from the relatives and friends of prisoners entreating her help. One mother pathetically wrote:

"Your Honourable Duchess,—I hope you will be as moderate as you can, and do all you can for my ever-loving daughter, and help her on her way home to God."

It is, perhaps, necessary to explain here that the lady visitors are in no sense inspectors. They have nothing whatever to do with regard to the general treatment of prisoners. Their task is the more important one of seeking, by quiet, intimate conversations with the prisoners themselves, and by friendly counsel and help, to show the



were in memory of the Queen.

Adeline, Duchess of Bedford, who, in her noble work among female prisoners, is a worthy successor of Elizabeth Fry Photo, Lallie Charles

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convicts the way to a better life; to interest them in some form of work, to show them a way out of their troubles, and to teach them what comfort there is to be found in religion.

Of course, they are not always successful. There are times when these poor women, who, perhaps, have lived a life of lawlessness, merely scoff at the visitor's words. They listen, perhaps, because they are obliged to be quiet in the presence of the matron, but they neglect no opportunity of telling their visitor that they are quite capable of attending to their own affairs. And the manner in which the lady visitors persevere in such cases, and endeavour, by patience, tact and womanly charm, to lead such prisoners into

a better way of thinking, provides a remarkable illustration of their earnestness

of purpose. These lady visitors are allowed to see all types of prisoners, and the Duchess of Bedford had many long talks at Aylesbury with that unfortunate woman, Mrs. Maybrick. The latter owes much to her Grace, and it was largely owing to the Duchess's advocacy of her case that Mrs. Maybrick was eventually set at liberty instead of being compelled to spend the remainder of her days behind prison walls. Furthermore, it was through the instrumentality of the Duchess and Lady Battersea that a number of aged female prisoners were released, for her Grace holds that no good can come of keeping a woman of seventy-five or eighty years of

age in prison, pro-

viding that a home can be found for her.

Unlike many other prison reformers, however, the Duchess of Bedford believes that the three months' solitary confinement which all women convicts have to do, but which is alleviated by the privilege known as the "open door," when they are allowed to

sit working for two hours a day at the door of the cell, but are forbidden to associate with the other prisoners, is very beneficial.

The Duchess is an advocate of extending the Borstal system to women and young girls, and she has become the chairman of the Borstal Committee which is carrying out this extension. Under this system offenders of either sex, of not less than sixteen and not more than twenty-one years of age, who may be convicted of an offence rendering them liable to penal servitude or imprisonment, may receive such industrial and other instruction, and be subjected to such disciplinary and moral influences, as will conduce to their reformation and the prevention of



Lady Battersea, who is so intimately associated with Adeline, Duchess of Bedford, in her work, the Association of Lady Visitors to Prisons

Photo, Elliott & Fry

crime. In such cases the Court, instead of passing a sentence of penal servitude or imprisonment, may order the detention of the offender under penal discipline for a period of not less than one year nor more than three years.

To be continued.



This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world; how she may study, and how-attain success there. Authoritative writers are contributing articles on:

Art Education in England Art Education Abroad Scholarships. Exhibitions Modern Illustration The Amateur Artist Decorative Art Applied Arts, etc.

Music

Musical Education Studying Abroad Musical Scholarships Practical Notes on the Choice of Instruments The Musical Education of Children, etc.

Literature

Famous Books by Women Famous Poems by Women Tales from the Classics Stories of Famous Women Writers The Lives of Women Poets. etc., etc.

PROFESSION THE STAGE AS

By IRENE VANBRUGH

A Profession or an Art-The Folly of the "Stage-Struck" Girl-The Road to Success-How Opportunities Occur-Some Useful Hints

It always seems to me that acting can be divided under two heads-Art and Profession-more clearly than any other art, for the simple reason that it is quite possible to adopt acting as a profession without actually possessing the soul, or should I say the "inward demon," which is, to a great extent, essential in the making of those who

realise acting as a great art.

To such, it must be obvious that acting as a profession is largely a secondary consideration. By this I do not for an instant wish to suggest that to be a great artist you must necessarily be, at the same time, a great financial failure. I merely wish to point out that the combination of being able consistently to secure substantial commercial profits as a result of high artistic achievements is one which rarely happens.

A Word of Warning

However, the subject on which I have been asked to express my views is, "The Stage as a Profession," and to grapple with it at once, I may give it as my honest conviction that acting is a calling which, provided women have talent, and are prepared to work hard, should prove as satisfactory from a financial point of view as any other walk in life. admit at once that, in a measure, it is precarious and uncertain, but it possesses compensatory qualities in that it gives a woman an equal chance with a man, and, better still, it is a calling in which her personality has as much freedom as a man's. In fine, to no small extent the woman who takes

up acting as a profession will find that she will be largely dependent on her personality for the market value she attains.

But, unfortunately, many ambitious wouldbe stars seem to regard the stage as a profession in which apprenticeship—the learning of the essentials of acting—is not necessary. In other words, they would appear to look upon acting as a means of earning a livelihood, which is always open to them, should Fate prove unkind to them in other spheres of life.

But was ever notion more erroneous? Literature, the law, the Bar, commerce, secretarial work, any professions that you will, demand from their devotees a periodand sometimes a very long period-of apprenticeship before any reasonable meed of success can be anticipated. In other branches of art also one seldom hears of beginners expecting to make a lasting success all of a sudden.

Experience is Essential

Few people can hope to have pictures hung in the Academy unless they go through the drudgery of painting. "And yet there are hundreds and thousands of educated men and women who would seem to cherish the comforting, but, from the point of view of eventual results, very unconvincing, belief that of all existing professions the stage is the one in which fame and fortune is to be won with almost lightning rapidity.

But, alas, such is not the case at all. those who adopt acting as a profession the battle is never over; the victories are only tiny advantages in a lifelong war. Always must they strive, fight, and struggle on sometimes gaining ground, at others losing grip. Yes, acting is a calling which seems to me to compel its exponents to live on tiptoe—always on tiptoe—every nerve strung up to concert pitch, the whole of one's being

kept at such a tension that one is sensitive to everything done and said, and even thought.

And vet, as have said. manv members of both sexes - more particu larly women, perhaps-seem inclined to "burn their boats," as far as other callings in which they are assured of a small income are concerned, in order to launch out on the troublous seas of a theatrical career, confident that they only need opportunity to prove to an expectant world that they pos-sess all the ingredients which must go to the making of a great histrionic artist.

Let me quote from communications I have received from theatrical aspirants to prove my contention. Here is a typical letter:

"Dear Miss Vanbrugh," it runs, "I am writing to ask your advice on how I can best secure a part at a West End theatre. I have been to see you time after time, and what strikes me most about your acting is the wonderful way in which you portray the human emotions. I am a governess by profession, but, to tell you the honest truth, I am just sick and tired of teaching, and, therefore, I have decided to go on the stage

at the earliest possible moment, because the pay is so much better and the life is so much less irksome."

Space prevents me from quoting this letter at length, but this is how my correspondent concluded:

"I should be very grateful, therefore, if you would give me a letter of introduction,

and would just put in a note of recommendation on your part to some well-known manager in the West End of London. should live in a small flat in Kensington, or some other handy locality, as I dislike touring, because travelling by train always upsets me. Thanking vou in anticipation, etc."

What can one write in reply to a letter of this sort? It is impossible to give encouragement to a correspondent who confesses at once possessing no knowledge at all of acting. The mere confession disarms one. And yet if one replies in a discouraging strain, the writer probably merely pities one's of dislack crimina-Silence, tion. I suppose, is the best course which to in take refuge, though



tention. Here is a typical In these pages she gives aspirants to the stage some practical advice

Photo, Dover Street Studios

heart prompts one to try to dissuade the stage-struck from bringing trouble on themselves. For trouble must assuredly await the ignorant and incompetent in any walk of life.

Now, so far as acting as a profession is concerned, it seems to me a thousand pities that so many members of both sexes are prevented by the glamour of the stage from recognising the art of the actor who by art,

and art alone, can make acting appear easy so easy, in fact, that the lay mind is often apt to form the impression that no one can be so incompetent as not to find work in the theatre

But, for the moment, let us assume that you have launched out on the stage. Let me, then, point out some temptations which will beset you. One of the most fatal mistakes in a theatrical career is to lose your head. And yet how many young artists have made this mistake consequent on a success early in their career. A success on the stage is a particularly dangerous thing in that it is so instantaneous in its immediate result. Everybody in the theatre, from the manager to the call-boy, beams on you, except the two or three exceptions (which go to prove this rule), who show their appreciation more clearly by disliking you.

Outside the theatre, too, you feel you have achieved some sort of a triumph. The public is pleased, and claps its hands. The Press is more or less unanimous in its praise. are probably surprised, certainly delighted, and you feel that your name is made—for ever. When you feel that, then the time has arrived for you to call into use your better judgment, so that you may be able to keep your head. If you do not do this, the awakening will be a bitter one. As Rose Trelawney says: "My mother knew how fickle Fortune could be to us gipsies."

Fickle Fortune

But let me qualify that remark. Fickle, Fortune may not be, because the public, our present-day public, is a warm-hearted, kindly, appreciative, loyal public; but it is also an uncertain public. It looks to its children, or, to use a term which appeals to me more strongly than "children," its "servants," to prove themselves worthy of

its appreciation.

My advice, therefore, to those who adopt acting as a profession, and who have, happily, made a first success, is to let that initial success stimulate them to make their second, and to let their second success surprise them into making their third; and last, but not least, never to lose their heads. Those who adopt the stage as a profession have selected the most intangible of the arts, and they will find that they cannot "stand on tiptoe" unless they succeed in learning the art of keeping their heads.

Again, another important quality to cultivate in acting as a profession is to make quick but, if possible, never hurried decisions. First, have clearly in your mind what you want most. Is it a good part, or is it a good engagement? Sometimes the two go together, but if, perchance, they do not, and you are in a position to make a choice, pause before making it. But, once having paused, see to it that you do not look back and

regret.

Let me give you a personal experience to This experience exemplify my meaning. actually happened to me some years ago, after I had done a good deal of that "ground work" which is so essential to success in acting in the provinces and the Colonies. By chance I was offered in London a character part in which, I believe, I made a small hit, and from that time character parts only were offered to me-bookworms, ladies of uncertain age, ladies with pasts, and one in particular, a lady chaperon of over forty years of age. With a mighty effort I refused this crowning injustice, and, after a sleepless night, I decided to call and see the author of the play. He saw me, and proved to be a human being who sympathised with my difficulties, and the result was a beautiful part in his next play, with no past, no years to add, and—happiness.

On one point I cannot be too emphatic in advice to those who propose to adopt the stage as a profession, and that point is the importance of beginning early. Unless you have started at a younger age in children's parts, sixteen is certainly not too soon to commence work, for the sooner you commence, the sooner you will gain experience

when you are looking your freshest and best. Experience gained under those circumstances will help you to add still another asset to your value as an actress, for, as far as stage work is concerned, appearance is an important thing, and thus must be taken seriously. Again, let me counsel the ambitious never to shirk any work or rehearsals, for that opportunity in which you will be able to show your ability may crop up when least expected.

How Opportunities Occur

An example in point. Once when I was playing at the St. James's Theatre, the understudy of my part was given to three girls. One night, as luck would have it, I was unable to play. All three of the girls, therefore, were sent for; but two of them, having deemed it most unlikely that I should ever be off, and. at the same time, being far from disposed to take what they chose to regard as "useless and unnecessary trouble," had made no attempt at all even to learn the part. The result was that the management realised that it was no earthly use expecting either of them to come to the rescue. The third girl, however, had learned her part most conscientiously. She played it, did well, and afterwards secured engagements regularly.

In conclusion, let me counsel followers of the stage as a profession to be careful at all times to be very punctual, and to bring a concentrated and clear mind into the theatre, so that they may be mentally prepared to receive all impressions, and to grasp any opportunities that may come their way. They would do well, too, to keep clear their sense of humour, and also to keep clear the imagination. Let them also cultivate a control of their own nerves, and, at all times, bear in mind the value of tact. The stage is not an easy life, but, if an actress's heart is really in her work, it is a very fascinating life.

HOW TO BECOME A USEFUL MUSICIAN

By MRS. WEGUELIN GREENE

Aims for the Pianist-Help to be Derived from Musician's Meetings-The Popular Amateur Musician on Tour-The Musical Mother and Her Children

THERE would be less of a musical deadlock in our social life were there fewer showy soloists and more real desire for the *rôle* of "useful" musician.

The tendency is a growing one for talent to develop itself in set directions, as though solo playing were the only possible outcome of all our musical instincts.

The type of pianist who toils to produce display pieces might soon become the useful musician were her aims those of a good accompanist. Moderate but equal work for the head and hands would come into this, in place of the grind that deadens healthy brains.

A practical way of setting about this change is to arrange one afternoon a week with a singer, violinist, or 'cello player, and to practise with each in turn. In between the meetings a good practice could be put in of such works as require separate study.

By mutual arrangement, each meeting could include one quite simple piece played at sight, so that by degrees reading accompaniments could be done with ease. A few inquiries generally result in the discovery of a young professional open to this arrangement at quite a moderate fee.

When a Musician is "Useful"

Downpours that lock tourists up in lonely mountain hotels soon prove the value of the useful musician. To be ready for this feature of the holiday season, it is invaluable to learn the banjo and guitar. A performer on either can set songs going of the kind known wherever Britain's tongue is heard.

Acquainted with the writer is a woman who not only carries about with her her banjo and a large collection of accompaniments, but also some single sheets of words to be given to any friends with ear enough to sing. As she goes abroad a good deal, her collection includes Swiss and German national songs; Neapolitan airs, too, of enchanting melody and rhythm. As a soloist of any kind she would not have made her mark, but as the useful musician she brings all nationalities into a mutual musical scheme.

For picnic and houseboat parties the guitar and banjo player is of matchless value. Both are ideal instruments for such occasions. The timbre of each has a kind of pathetic affinity with the open air, which is very appealing even to those of no special musical bent. Men's voices, too, in unison over plantation songs have great charm when mingled with the thrum of the banjo.

Yet another way of becoming the useful musician is a little self-training in partsinging. How often an impromptu glee could be started but for the want of someone able to take the alto or sing treble against

the pull of the other parts. Study in reading glee scores is important here, study which brings a great deal of pleasure in itself, even without any immediate chance of ensemble singing. Yet another idea in this connection is to be ready with the second parts of vocal duets, those of Rubinstein in particular. Soloists acquainted with the treble parts often take such music with them to At-homes, on the off chance of finding some contralto who can sing the alto line.

Coming back to the instrumental side of our subject, how superlatively useful is the musician who takes up the viola. All players capable of great executive display neglect this lovely instrument, hence the difficulty of starting quartettes in many musical neighbourhoods. It is to inform some readers, as it is to remind others, perhaps, that the viola holds the same place amongst strings as the tenor does in regard to vocal parts.

It is not expensive to buy, and the parts assigned to it in chamber music are mostly quiet ones. Very touching solos of calm, melodious character have been written for it. To have a few of these ready makes a player exceedingly welcome at musical gatherings, where all turns too monotonously on piano, violin, and vocal solos.

The Mother as Musician

If children are to profit by their music courses, the mother must always be the useful musician. She can double the value of the outside lessons if she has the power to tune a violin and violoncello, and can set up bridges and screw a bow to its needful resilience. Unaided violin or 'cello practice more frequently than not disgusts children for ever with music. When mother helps, the difference is magical.

As the useful musician, too, the mother might take up a little practical harmony, just enough to play light children's songs in keys possible to sing. These are always set ridiculously high, and strain young voices past all recovery. Even the speaking voice gets spoiled by the high levels of nursery songs and hymns.

As a last suggestion, to have dances at her fingers' ends is perhaps any woman's best claim to the title of useful musician. Bright, sparkling airs that bring all ages to their feet, and tune all spirits to a festive key, need no strenuous practice, no particular talent to do them fullest justice.

Mothers, wives, and aunts who keep up their music in this one direction have always a place in the hearts of the young. It is they, too, who keep the home spirit bright, and are sure of a welcome wherever they go.

THE ART OF ELOCUTION

By MURIEL PEDLEY, L.R.A.M., A.R.C.M.

Professor of Elocution at the Kensington School of Music

Continued from page 3321, Part 27

5. TONE AND RESONANCE

Tone and Resonance-The Cultivation of a Good Voice-Voice Sounds-Consonants

Now come two of the most important points, tone and resonance.

A naturally good voice has a full, rich sound, but, unfortunately, as is the case with other natural beauties, a really good voice is rare, and is rather a thing to be cultivated than to be found existing on

every side.

A reciter starting with a beautiful voice is happy indeed, for she at least possesses an instrument calculated to produce sweet sounds, whilst one who has first to improve and well nigh make her instrument is heavily handicapped in the race. However, she can find comfort in the old fable of the hare and the tortoise, which still holds a large proportion of truth.

One finds constantly that those people who are gifted beyond the ordinary with appliances for work lack application and perseverance, and thereby let their brothers poorer in possession of instruments, but richer in the virtue of "plodding," slip past

them and reach the goal first.

Now there is the question of improving the voice that is poor in quality. Is this possible? Assuredly yes, if the student will be willing to tread the difficult path of drudgery; but the desired effect will not come with miraculous speed, but only after strenuous exertions on the part of the student. The master or mistress can point out the way, and guide the pupil, but the actual work must necessarily be accomplished by the pupil herself.

How to Achieve Beauty of Voice

As in the case of the butterfly, its beautiful hues are due to its own struggles to escape from the chrysalis, so must beauty of voice be achieved by the student through her own individual efforts after the desired effect. By listening to the best speakers, by hearing music and then practising to attain the sounds she has heard, by especial attention to breathing, and by singing softly one or two notes well within the compass of her voice, so will she gradually develop her instrument, and as it is said "to him that hath shall be given," so the student will find that as she gradually overcomes her difficulties, her power will grow, and in time she will find that she has mastered her weakness, and become strong.

If a bell is cracked, its sound will not travel as far as it would if it were whole. The reason is that the crack takes from it its resonant quality, and it is resonance that makes sound carry. Many speakers and reciters lack this attribute, and their voices therefore sound flat and uninteresting. will also be found that they have difficulty

in making their words heard all over a big hall or church.

Too much stress cannot be laid on the necessity of cultivating a resonant tone, that brightens and vivifies the whole speech, which, without it, would but be like a lamp without a flame.

How to Practise

In order to gain resonance it is well to practise a few notes, singing them on the sound E, which should ring well up into the head—this sound is full of brightness, and, if properly practised, a slight vibration will be felt at the bridge of the nose. After this has been repeated several times, it is a good plan to speak some passage with as much of the E sound in the voice as possible. After the E the pupil can pass on to A, the ordinary A sound as it is in the word "fate," and can practise keeping that sound bright and ringing. She must then pass on to the sound Aw, as in the word awful," and she will have coupled with the bright tone a rich, deep quality.

It will be found that the cultivation of resonance will relieve the throat of much strain when speaking or reciting in public, for without it the speaker has to battle in order to be heard, whereas with it a natural and easy delivery is all that is

required.

A Parable

When looking at a design, one sees how each little line in it is dependent on another, all being necessary for the making of the whole, some lines delicate and fairylike. others strong and bold, but each the outcome of the other, and each imperative for the perfection of the whole.

A reciter stands, as it were, in the position of one who is to copy a design in order to send it forth to the world. The design she has given to her in the shape of the matter she is to recite, but it rests with her to give it fully and beautifully, or to misuse her power by neglecting to give a faithful copy. The strong lines in the design stand in this case for the consonants, the fairvlike lines for delicacy of tone. out the strong, bold consonant the design will be but weak, and only a tepid interpretation will be given. The greater the care exercised over consonants, the less will be the strain that will fall to the vocal cords. Just as a builder must look to the foundations to see that they are well laid before he erects the building, so must the reciter look to her consonants, if her words are to express their fullest meaning.

To be continued.



WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes:

Practical Articles on Horticulture Flower Growing for Profit Violet Farms French Gardens The Vegetable Garden Nature Gardens Water Gardens The Window Garden Famous Gardens of England Conservatories
Frames
Bell Glasses
Greenhouses
Vineries, etc., etc.

PLANTING SPRING FLOWER-BEDS

By HELEN COLT, F.R.H.S.

Diploma of the Royal Botanic Society

Gardening in the Grass—A Few Colour Suggestions—May-Flowering Tulips—Old-Fashioned Flowers—Wallflower Beds—The Right Way to Plant Bulbs

Spring flowers are delightful after the long, dreary season of winter, but if beautiful results are to be obtained with bulbs and other plants, a firm foundation must be laid before autumn is over.

The first bulbs which we associate with spring are aconites and snowdrops, and these are charming where planted in thick masses in some shady corner, or on a grassy bank, where, if they thrive, they may be left undisturbed for years. Other bulbs which can be treated in this way with great success are the daffodil and pheasant's eye narcissus, also jonquils, and some of the wilder sorts of tulips and tulip species.

Bulb-planting in the Grass

"Gardening in the grass" has become a recognised feature of late years, and among the other early bulbs which can be used most effectively in this way are crocuses, white, purple, and yellow, grape hyacinths, Siberian squills, and the mauve-hued scilla campanulata, which is so especially beautiful in evening light.

In planting bulbs in the grass, neatness is required in removing the sods, unless a special tool (Barr's bulb-planter) is used for the purpose. The hole made should be not less than three inches deep for bulbs larger than crocuses. Anemones, ranunculi, and the beautiful blue chionodoxa (Glory of the Snow) are other pretty bulbs to grow in the grass.

In arranging beds of bulbs for the spring, definite colour schemes should be thought out. For instance, blue crocuses can form the centre of a round bed, encircled by a band of snowy white, and an edging of

reticulated iris can repeat the colour of the purple crocus. The pale blue of grape hyacinths makes a charming set-off to the yellow of early narcissi. Tulips also can be arranged in colour schemes, using several grades of colour in pink, crimson, and white, or in white, yellow, orange, and terra-cotta.

A Few Colour Suggestions

Pink hyacinths look best where combined with white varieties, and deep purple looks well at the centre of a bed, where it can be shaded off through porcelain blue to white, with perhaps a suggestion of buff introduced. A mass of the silky rose-crimson tulip called Proserpine makes a beautiful feature by itself, but if the relief of an edging of pink and white double daisies can be afforded, the effect is more beautiful still.

Some of the very best effects for bedding in the late spring, however, are to be created by using the Parrot, Darwin, Cottage, and other May-flowering tulips which have lately become so fashionable, and these can be combined with spring-flowering herbaceous plants, either in separate beds or in a mixed border. A snow-white tulip such as Cygnet looks beautiful where the flowers arise from among masses of purple or lilac-coloured aubretia; and yellow May tulips can be used in the same way. Other cottage tulips in lilac or pale rose should be arranged with a stronger tint of rose or with yellow alyssum (appropriately called Gold Dust), while deep rose-pink tulips may have a groundwork of forget-me-nots.

The bright scarlet, crimson and orange of Gesneriana varieties make splendid splashes of colour in herbaceous borders, and two other attractive tulips—namely, Clara Butt, a beautiful pink, and La Merveille, a gorgeous terra-cotta, whose shape recalls a Grecian vase—are valuable for this purpose.

Tulip Planting

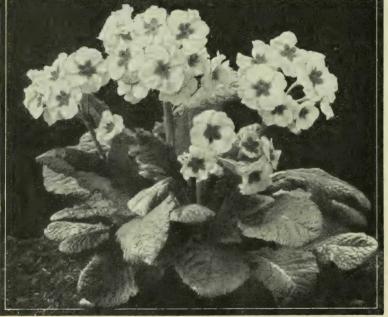
May-flowering tulips also should be grown in combination with wallflowers, putting dark crimson or maroon with the paler yellow wallflower, while dark wallflowers make a splendid foil to clear yellow tulips such as Golden Crown or Bouton d'Or. Pink, white, and scarlet double daisies make a quaint, old-fashioned border to formal beds, but, like forget-me-nots, they are best put in among the bulbs when spring comes, if the soil happens to be wet and heavy. In warm, light soils the middle of October will be an excellent time for planting forget-me-nots, and dividing daisies.

Comparatively few people know the

autumn. Dog-tooth violets also can be put in. Polyanthuses are charming plants for spring bedding, and can be planted at the present time, either where they are to flower, or in nursery beds until spring, when they can be lifted, each with a good ball of soil, and be planted where they are to remain. It is necessary to stretch cotton across the little plants, as birds are very fond of their succulent tips, and peck at them unmercifully. The auricula is another charming, old-fashioned plant which might be seen oftener in the spring garden. The commoner sorts may be grown with great success in town and will increase with remarkable rapidity.

Other plants to brighten the herbaceous border in spring are the old-fashioned honesty, and perennial candytuft, the latter making a splendid show in shade as well as sun. Hepaticas, also, are charming little

flowers which are not grown often enough, and beautiful fritillaria many colours should be planted more frequently. Pansies and violas are a host in themselves, and if divided and planted out in light soils at the present time, they will make a charming background to May tulips or other bulbs, especially the pale yellow, mauve, and white varieties for the darker tulips, and the deeper yellows and purples as a setting to paler tints. Many of the saxifrages and other rock plants will be at their best in spring; and in every garden, town country, large or



The polyanthus is a charming plant for spring bedding, and one which will grow well in a town garden Copyright, Sutton & Sons

variegated arabis, yet it is more attractive in foliage than the green. The best way to increase a supply of arabis is by pulling the old plants to pieces in autumn and replanting the tufts, each with a piece of root. If this is done, a splendid mass of edging will be produced for the following spring. Aubretia should divide well in the same way. Cuttings of arabis may be struck from the tufts of foliage immediately after the flowering season is past. Golden-leaved thyme and golden balm are other pretty foliage plants for edging spring flower-beds.

Old-fashioned Spring Flowers

Primroses are a beautiful feature in the shady part of the spring flower-garden, and can be divided with advantage in spring or small, the little saxifraga umbrosa, or London Pride, should be found, with its neat tufts of foliage and misty effect of flowers.

If further plants are required for carpeting beds beneath the bulbs, ajuga reptans, large and small-leaved periwinkle, sedum acre and sedum glaucum will provide a good choice. Whenever conditions are possible, some hardy annuals should be sown in autumn, as by this means they will come into bloom early in the year. Among these should be mentioned annual candytufts, white, pink, and purple, soapwort, collinsia, golden bartonia, limnanthes, blue and white nemophila, and Virginian stock. Alpine phloxes and the silene, or catchfly, are other plants for putting in at the present time.

A Garden of Wallflowers

But the paramount features of the spring garden will be its wallflower beds-in pale sulphur and gold, blood-red and bronze, the varieties being planted either separately or together, or, again, combined with such flowers as the poet's narcissus, and set in a framework of blue forget-me-nots, yellow alyssum, or the double arabis.

Unless the soil of the garden is a heavy clay, or the atmosphere specially cold and wet, wallflowers, which should have been sown in June and become sturdy plants by the autumn, will be planted out in October. Be careful that they are put in firmly, and let the beds chosen be as open and welldrained as possible. If these conditions cannot be secured, it is better to defer planting the wallflowers until February.

The subject of flowering shrubs is dealt with elsewhere in EVERY WOMAN'S EN-CYCLOPÆDIA (page 1043, Vol. 2), so that the charms of spring-flowering trees need not be dwelt upon here. Some of the earliest to flower are the pretty little native heath (erica carnea), rhododendron præcox, and the sweet-scented mezereum. Among yellowflowered shrubs for very early effect in spring are corylopsis, winter jasmine, and forsythia suspensa, while the almonds and cherries will follow a little later, and be succeeded in their turn by a wealth of

shrubs, laden with beautiful flowers, and making a splendid background to spring flower-beds.

The Right Way to Plant Bulbs

A word should be said in conclusion as to the right method of bulb planting. The ground having been previously prepared by trenching and manuring, bulbs should be set out in the design intended for planting. Holes should be made with a trowel, and the bulb should usually be put in at least double its own depth. Thus, daffodils will be planted four inches deep, and crocuses two inches only, while grape hyacinths will be put only an inch below the surface. It is not good to use a dibble for bulb-planting. unless the soil is really light, as this tool is inclined otherwise to cake the soil around the bulb and interfere with free rooting. It is advisable to put a little sand at the base of bulbs when planting, to assist free drainage and hinder decay. In covering the bulbs, make the soil firm with the handle of the trowel. Bulb-planting should be started from the front of the bed, working backwards, and using boards for the feet if necessary. Delicate bulbs may be protected from frost by placing straw, brackenleaves or fir-branches over the bed, this protecting material being removed as soon as it is safe to do so.

FRUIT FARMING FOR PROFIT

By A. C. MARSHALL, F.R.H.S.

Author of "Small Holdings for Women," "Flower Culture for Profit," etc.

Continued from page 3326, Part 27

The Gathering and Storing of Fruit—Disposing of the "Seconds"—When Trees Fail—Shelter—Moss on Bark—Fruit it Pays to Grow

THE tenderness of fruit as the ripening period is arrived at is most noticeable, and it is surprising how quickly badly gathered specimens will become mildewed and rotten. Apples, for instance, that are bruised in the slightest degree will often become blackened with decay in a single week, and fruit of all kinds must be handled with the care one

would bestow upon fancy china.

From the end of July till the close of the season windfall fruit is unavoidable. Most of it will be found to be infected with grubs, and the insect pests are usually the cause of its leaving the parent tree so long before the appointed time. Occasionally, too, windfalls are Nature's way of thinning the crop from an overloaded tree, and in reality they are not always the loss to the grower one might imagine.

Selling the Windfalls

As for the disposal of windfall fruit, in a rough and ready Saturday market in a small township it will sometimes find a buyer, but the prices seldom pay for packing and carriage. To find a pig-keeper who will give a trifle to fetch away the stuff is perhaps the best method.

The gathering of fruit is a serious under-

taking. Pick a few days too soon, and the fruit will not keep; delay, and it will become over-ripe. The precise time is when the stems come away easily, and if you cannot lift an apple or pear in the hand without its becoming detached, it is not fully ripe. any case, it is better to be a day or so before time than a week late. Never pick fruit when it is wet nor whilst the morning dew still rests upon it.

The Storing of Fruit

The majority of fruit will be sold outright at the earliest possible moment, partly to get rid of the responsibility, and to realise on one's assets, and also to catch the market. A certain amount, however, will have to be stored till it matures, and too much care cannot be exercised in this direction.

The ideal place is a cosy, frost-proof storehouse containing a number of shelves suitable for the purpose. On these shelves the fruit is laid, the apples with their eyes upwards (the eye is the opposite end to the stem), and pears on their side. So far as possible, each individual specimen should not actually touch another, and if the fruit can be placed on two or three thicknesses of newspaper, so much the better. Straw is not advisable for

use with fruit that has to be kept some time, because it causes a tainted flavour, and hay should only be used with fruit that has to be stored for a short period, such as mid-season

pears.

It is not a good plan to store fruit in large quantities in one's dwelling-house. The sickly aroma emitted from ripening apples and pears is most objectionable, and a storehouse specially provided becomes a necessity. In the Wisley Gardens of the Royal Horticultural Society there is a fruit storage shed constructed of wood thatched both on the sides and roof with brushwood; it is not only extremely serviceable, but most picturesque into the bargain. Certainly the warehouse should be strongly and cosily built, so that frost may be rigorously excluded.



Picking apples. Great care must be observed in handling fruit, and no bruised specimens should be stored

On the shelves of the storage place the varieties of fruit should be kept quite separate. As soon as the fruit is picked it should be taken to the shed, and at once laid upon the shelves, being wiped over with a dry cloth if at all damp. There are special fruit-picking baskets, which hold half a bushel, and which are sold by all dealers at about half-a-crown apiece. When picked, fruit should not be moved from one receptacle to another if it can possibly be avoided. The picking-baskets in question are equipped with a long handle, and are taken into the tree by the person gathering; attached to the handle of the basket is a piece of bent

iron like an overgrown meat-hook, which is placed over a suitable bough to hold the basket where it is required at the moment.

Pears, such as Williams's Bon Crétien, that have to be picked a few days before they ripen, on account of the wasps, may be brought into condition in a few days by storing them carefully in new hay. The fruit must be set out in a single layer on a good pad of the hay in a cool, airy place, and when carefully picked and looked after it will come to splendid condition in a very short

time

Naturally, it is only profitable to the fruitgrower to store and care for the fruit of the first grade. The stuff of poorer quality— "seconds," as it is professionally known should be disposed of without delay. The jam-makers will take sound fruit that only lacks size, and there is usually a market to be found for the produce that is slightly inferior to the best. In the case of plums particularly in a sparse season—the jam manufacturers are eager for fruit, and it is a fact that one season a grower in Kent, only twenty-three miles from the metropolis, despatched plums to Cork, in Ireland, for the purposes of jam-making, the capital prices more than remunerating him for the increased carriage. Incidentally, it may be mentioned that when plums were only making one penny a pound in Covent Garden Market, London, they were being sold wholesale for sixpence a pound in the Emerald Isle! So much for the present system of distribution!

Sickly Trees.

Even in the best-regulated orchards there are certain to be young trees that fail in their first or second seasons. The stems may be green enough, but they shed their leaves at midsummer, and the wood of the top branches blackens and shrivels. It is true that there is life in the trunk, and in time the tree will ultimately recover, but it is usually so long getting over this initial dyingback that it would be far more profitable to replace it with a new specimen.

Every September the grower should make a point of going round a newly planted orchard noting any trees that are failing in this manner. At the time a piece of bast may be tied to the trunk, or a gash be cut in the bark with a knife as the signal of condemnation. The weakling can then be dug

up and destroyed.

In an early article in this series, the writer advised fruit-growers to select sites that were genially situated, away from cutting winds, and open only to the south. In some cases, however, it must be inevitable that the only spot available is one with a weak side from which northerly or easterly winds may wreak their damage.

In such circumstances, a sheltering belt of trees should be planted as a windbreak or shield to guard the fruit-trees. Larch is a good subject for this purpose, and so is beech. It should, however, only be

planted on the north or east.

How often one notices a kind of green moss on the trunks and main stems of fruittrees, particularly on apples! It is unhealthy in appearance and in effect, and should not be tolerated on any account. One remedy is to mix ordinary garden lime with water, and to apply it to the tree by the simple expedient of a whitewasher's brush. This plan is, however, regarded as rather oldfashioned nowadays, when every fruit-grower possesses a spraying machine, and a better plan is to syringe the trees with a caustic soda solution such as is sold by all sundriesmen in canisters varying in size according to one's requirements.

Fruit it Pays to Grow

APRICOTS. This is, of course, a delightful fruit, but it can hardly be regarded as a profitable outdoor class. Except in most favoured spots, it is not grown as a standard in this country, but it frequently succeeds on a south wall that is completely sheltered.

A dwarf-trained tree for a wall costs from 3s. to 5s., and should be planted in soil

with which mortar rubble has been

liberally mingled.

Breda is a hardy variety and a good grower. Moorpark is large, and the most adaptable for all soils; Blenheim is a good bearer.

BLACKBERRY. Of recent years the raising of blackberries as a cultivated crop has been on the increase, and there is always a demand for first-class fruit.

To grow blackberries to perfection, an open, sunny spot should be selected, and the soil should be deeply dug and thoroughly enriched with manure. A very good plan is to erect stout poles six feet in height and ten feet apart, and to strain along them lengths of galvanised wire, allowing two feet between each tier.

stools—as the roots are termed—should be planted five feet apart, and the strands as they appear should be tied to the wires. habit the blackberry is much like the raspberry—that is to say, it fruits upon the wood of the previous year's growth. For this reason the fruiting wood of the present season should be cut out directly harvesting is

over, and the new year's wood carefully tied in. In the autumn a top-dressing of short

manure is highly beneficial

When planting, the canes should be shortened to force new growth from below, and in course of time, as the stools become overgrown, they should be renewed with fresh specimens. The best varieties of blackberry stools are stocked by all nurserymen at from sixpence to a shilling per root, and it is highly advisable to purchase the

BULLACE. (See DAMSON.)
CHERRY. A cherry orchard is a perfect delight. The livid mass of pink blossom, the

fine, upstanding trees, with their bright green leaves and showy bark, the lusciousness of the hanging fruit—it carries one away

in imagination.

As a practical proposition, a cherry orchard is most remunerative—after many years. When once established, it will yield as much per acre as any other fruit, but the tree is of somewhat slow-growing habit, and one has to wait a considerable time for returns. When planting an orchard, the trees should be set twenty-four feet apart, and at this distance seventy-five specimens will be required to the acre. If they are wellgrown trees at the time of delivery from the nurseryman, they should require but little subsequent pruning, the cherry being pruned less than any other orchard tree.

To obtain quicker profits than large standards would yield, the writer recommends trained wall trees. Growing flat against the wall, it is an easy matter to suspend a piece of archangel matting in front of them to protect blossom from frost, and one must bear in mind that the cherry is the first fruit to

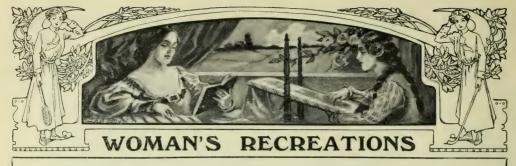


Mid-season pears likely to be affected by wasps are picked shortly before ripening and brought into condition in a bed of new hay

blossom. Then, again, thinning can be practised on wall fruit with ease, thus ensuring far finer individual clusters, and later, when ripening begins, netting can be brought into use to keep away birds.

The soil in which cherry-trees are planted should be well worked to a goodly depth, and where it is deficient in that property, some lime must be added, not en masse, but in reasonable proportion, carefully intermingled with the subsoil. From time to time, as the tree matures, more lime should be provided, even if it is only placed on the surface and lightly hoed in.

To be continued.



This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the Encyclopædia is completed, the section will form a standard reference library on woman's recreation.

Sports
Golf
Lawn Tennis
Hunting
Winter Sports
Basket Ball
Archery
Motoring
Rowing, etc.

Hobbies Photography Chip Carving Bent Iron Work Painting on Satin Painting on Pottery Poker Work Fretwork Cane Basket Work, etc.

Pastimes
Card Games
Palmistry
Fortune Telling by Cards
Holidays
Caravanning
Camping
Travelling
Cycling, etc., etc.

BASKET-BALL

A Game that May be Played Indoors or Outdoors—Number and Position of Players—The Field or Court—Passing—Guards—Rules—General Hints—Suitable Dress

Basket Ball originated in the United States, where it is, perhaps, the most popular of women's games, but it enjoys a well deserved and growing popularity in this country

Not only is it gaining ground as a recreation particularly suitable for gymnasia which have lady members, but it has been adopted by a large number of schools, private and high schools, as well as those under the direct control of the state educational authorities. The fact that it may be played indoors, when climatic conditions are against the holding of hockey and lacrosse

matches, is a strong point in its favour.

Indeed, to these games it threatens to become in the near future a serious rival.

As a game it is deserving of the greatest encouragement, calling as it does for a considerable measure of physical activity, though this is in no way exaggerated. It requires, too, no slight amount of skill, and provides for a sufficiency of that bodily exercise which is necessary for the retaining of good health in combination with that "game" spirit, without which there can be no true recreation.

The game, which may be played both indoors and out of doors, is emphatically one that lends itself to general enjoy-

ment, for no very extensive space is necessary for its playing. The fact, moreover, that the game is possible with a variable number of players is distinctly in its favour. In addition, it is not encumbered by an overwhelming list of rules.

The proper size of a playing-field is 100 feet by 50 feet. When the game is played

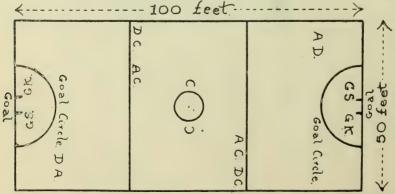


Fig. 1, Diagram showing the plan of a basket-ball ground with the position of players (both teams), seven a-side. C, Centre; A C, Attack Centre; D C. Defence Centre; A, Attack; D. Defence; G K, Goal-keeper: G S, Goal Shooter

RECREATIONS

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within a gymnasium, these dimensions may be reduced, according to the area at disposal, but the relative proportions should be unaltered.

When played in a gymnasium, the side boundary lines are, as a rule, dispensed with, it having been found that these (three feet from the wall in the American game) tend to reduce the playing space too greatly, and at the same time to make the game slower, and thus less attractive, than when the walls of the building are used as the boundaries. In the indoor game "out of bounds" is a state of affairs which does not exist.

The teams may consist of five, seven, or nine players, including the captain on either side. Most players are agreed that, for the indoor game, seven is the best number; but when playing out of doors, more space being available, nine gives the best play. The game is controlled by a single referee or

umpire.

The marking out of the field or court is shown in the annexed diagram, together with the position of players in a seven a-side

game. (Fig. 1.)

The net or basket into which it is the object of the players to throw, lob, or strike the ball is hung at a height of 12 feet from the ground, and should be of a diameter of 22 inches. The ball used is almost invariably an ordinary Association football.

The diagram given here explains clearly the position of the several players. The ground is divided by chalk lines into three equal sections, and an equal number of players of either team stand in each.

Those belonging to any one section are permitted to cross one line during the course of play. Thus, those in the goal sections may cross into the centre section, and those in the centre into either of the goal sections, but a goal section player may not cross into the other goal section.

Each player is marked by a member of the opposing team. Thus the goalkeeper has beside her the goal shooter of the opposing team, the attack is marked by the defence, the attacking centres by the defending centres, and the centre by the opposing

centre.

In the middle of the intermediate section is the centre circle—six feet in diameter—on either side of which, and outside at the commencement of the game, stand the centres, facing inwards. The game is started by the referee bouncing the ball in the middle of the circle, when the centres rush to seize it. (Fig. 2.) Both hands on the ball gives possession. If a player have both hands on the ball, and an opponent but one, the ball belongs to the one who is holding with both hands, and she is at liberty at once to transfer it to a fellow player. Striking the ball out of a player's hands is forbidden, and, being a foul, is punished by a free throw to the opposing side.

A free throw must be at the basket; the ball must not be passed to a fellow player. When a free throw is taken, no opponent shall be within nine feet of the thrower.

In the event of two players each having both hands on the ball together, Held Ball results, and the referee bounces the ball



Fig 2. The referee starts the game by bouncing the ball in the middle of the circle, when the centres rush at once to seize it

D 17

between them, they standing three feet

apart. (Fig. 3.)

The ball may be thrown overhead, along the ground, lobbed, or struck with the open palm; it may also be bounced so that it rebounds towards a friendly player, but bouncing and catching the ball by the same player is forbidden. But the player with the ball must not run with it or retain it for longer than five seconds. Kicking or fisting the ball, or striking with the knee, is a foul, and punished as such, as is also a direct physical interference with a player who has the ball. The foul allowed by the umpire, a free throw is given against the offending side. If a goal result, it counts for two points. A goal scored in the ordinary way from the centre section counts three points;

keeper when the ball has reached the hands of the goal shooter and she attempts a throw at the basket.

When the game is played out of doors, and the ball goes out of bounds, the players following it, the one who first handles it after the line is crossed must throw it back into play without loss of time, and in a straight line from where she is standing.

Usually a game lasts about half an hour, the teams changing ends when the first half is completed. For indoor playing a gymnastic costume is most suitable; for out of doors,

ordinary hockey dress is desirable.

It might be thought that a game presents a scene of almost chaotic confusion, but such is not actually so. A definite place is assigned to every player, and she is expected



Fig. 3. Held ball. Two players each have both hands on the ball. In this case, the referee bounces the ball between them, they standing three feet apart

one made from between the centre and end lines counts two points.

Although full of vigour and movement the game is anything but a violent one, all roughness being rigorously prohibited. Charging and tripping are not permitted, nor is it lawful to catch hold of an opponent. Unintentional colliding with an opponent is not

considered a foul.

The ball progresses from player to player by means of passing, and care is required that the pass is not made into an opponent's hands. Interception of the ball during a pass is quite legal, as is guarding the ball against being passed when in an opponent's possession, always providing the guard is not of the foul kind illustrated in Fig. 4. The guard depicted in Fig. 5 is a fair guard. This frequently comes into use by the goal-

to retain it so far as the exigencies of the game will permit. Except this be carried out, a hopeless muddle results, unattractive

to players and spectators alike.

The whole essence of the game is the passing of the ball to some player most favourably situated for throwing it into the basket (and this, by the way, is an accomplishment requiring a considerable amount of practice, coolness as well as accuracy of hand and eye being requisite), and, except a fellow player be in her proper place, passing with this object is useless, and the game degenerates into a vague tossing of the ball hither and thither.

Rules

1. The referee opens the game by bouncing the ball in the centre of the court or



Fig. 4. Foul guard, or intercepting the ball while still in the hands of the "chucker"

field, where it must be first touched by one of the centre players.

2. The ball may be caught or held in any way, or be thrown or struck in any direction, by one or both hands, the fist not being clenched, but no player must attempt to pull or snatch or remove the ball from the hands of one of the opposing team.

3. It is the player's duty to do her utmost to intercept the ball when it has left an opponent's hands, but she must not run with it or retain it more than five seconds.

4. A goal is made when the ball is thrown

or struck into the net or basket. If it be made between the centre lines it counts three points, while one made from the field between the centre and end lines counts two points.

5. Kicking or striking the ball, except with the open palm, running with the ball, wrenching it from an opponent's grasp, or any interference with an opponent while handling a ball, is reckoned a foul, and upon such being allowed by the referee, the opponents may claim one point, or accept a free throw for a goal from any point at least twenty feet from the opponent's ring or basket. Should a goal result, it scores two points, but if it fail, the ball remains in play and the one point

cannot be claimed.

6. When the ball goes out of bounds, the player who first handles it must throw it back into the field in a straight line from where she stands.

7. When two players are holding the ball, and its possession is disputed, the referee must bounce the ball at that spot, if within the field, or just within the boundary if it be out of bounds.

8. If either side wilfully obstruct or delay the game, the referee may order a free throw for goal to the opponents.



Fig. 5. Fair guard, in which the "chucker" is allowed an unimpeded opportunity of throwing the ball

ORIGINAL PENWIPERS

A Use for Small Scraps of Velvet or Velveteen-Brushes and Paint-Where to Look for Designs-Making Up the Penwipers

These quaint and novel penwipers are so simple and fascinating to make that they will be the delight of the children

(boys as well as girls), who like making something to give for Christmas and birthday presents; and will prove equally prove equally popular with the grown-ups, to make for small presents, or for sale at bazaars, at which they sell very readily.

To begin with, will be required a few odd scraps of velvet, or velveteen, which, if not already among

pieces put by by yourself, it will not be difficult to obtain from friends. Scraps from fancy-work or dressmaking which are apparently of no use for anything, and would. probably be consigned to the waste-paper

basket, are quite sufficient for these trifles. Anyone who does poker work on velvet will have any amount of such scraps.

materials The other necessary are a lead pencil, a few cheap oil paints, one or two cheap brushes (the best kind to use for this work are stiff ones made of lion hair, costing id. each), a poker point, such as is used for poker work; or if one does not possess such a thing, what will do equally well for this purpose, two or three metal meat skewers.

By placing the points of these skewers in a clear fire, they will, in a few seconds, become red-hot, and can be used alternately as soon as each cools.

Having first drawn, or traced, the selected design upon the velvet, outline and mark,

with the heated point of the poker or skewer. Quaint designs suitable for the purpose may be found in many children's picture-books; Buster Brown's "Tige" looks well, as does also the well-known lucky black cat, and many others, such as jesters, clowns' faces, etc.

Having marked the design, the next thing to be done is the colouring, and when

this is done, there only remains to wait a day or so until the paint has dried, and then again to hunt for odd pieces, but this time, of scraps of dark cloth for the penwiper itself. Having tained some, cut out several pieces the exact size and shape of the design, and after sewing neatly and strongly through the centre, get a little seccotine or glue, and having put some on the topmost piece of

cloth, carefully place the velvet on to it and the penwiper is then completed.

Anyone can make these penwipers, even if they have no knowledge of painting, as the colour requires little more than

rubbing on, and as to the cost, it is practically nothing, the paints and brushes being the only materials which have to be bought.

Those who wish to work for bazaars are often deterred from so doing by the fact that, their purses being limited, expense becomes a serious factor in buying necessary materials or tools. Here is a way in which they can fulfil their desire and help to contribute what every bazaar stallholder so earnestly

desires—a truly original article which will sell like the proverbial hot cakes. Many sales of work have a stall devoted to the sale of one article only, and the pincushion and pen-wiper stall is no new feature, but the contents of such a stall is always open to new

ideas, especially if they can be sold at a popular price. These little oddities comply with both conditions, and are sure to be a success. Of course, as they are such simple trifles, the aim of the worker should be to produce good workmanship, and as quaint an effect as possible. If this latter, particularly, is achieved, there will be no "left-overs" to discourage the stallholder.









This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove of great interest to women, containing as it does practical and authoritative articles on:

Prize Dogs Lap Dogs Dogs' Points Dogs' Clothes

Dogs' Clothes
Sporting Dogs
How to Exhibit Dogs

Cats: Good and Bad Points Cat Fanciers Small Cage Birds

Pigeons
The Diseases of Pets
Aviaries

Parrots

Parrots
Children's Pets
Uncommon Pets
Food for Pets

How to Teach Tricks Gold Fish, etc., etc.

FANCY PIGEONS AS PETS

By F. J. S. CHATTERTON, Gold, Silver, and Bronze Medallist, Paris, 1910-11

Specialist Breeder and Judge of Poultry, Piecons, and Case Birds; Indic at the Grand International Show, Crystal Palace; Membre Societé des Aviculteurs Français; Vice-President Poultry Club., Hon., vo., Vokotama Club; on the Committee of Middlesex Columbarian Society Indian Game Club, etc.

Pigeons that Like to be Petted—Good Points of Pouters—How to Keep Them and Feed Them— Origin of Pouters—The Different Varieties

The Pouter pigeon is considered one of the aristocracy of the pigeon world, and has been greatly admired for very many years in all parts of the world where it is known.

all parts of the world where it is known. It is one of the most suitable breeds of

food from the hand, such as hemp seed, of which Pouters are very fond.

Occasionally the owner may take the bird up gently in the hand and stroke it, and then place it back in the pen again, repeating the

fancy pigeons for a lady to keep, as it is easily tamed, and soon gets to know its owner, and allows her to handle and stroke it. In fact, it likes being noticed and spoken to, and will fly on to her arm when called, and feed from her hand without any sign of fear or nervousness.

This, however, depends on the way it is treated. For instance, when starting in the Pouter fancy, it is advisable to take one of the birds and put it into a pen about three feet square for an hour or two each day, and gradually get it to take some



Red pied Pouter pigeon and blue pied of the same variety. Of these, the latter is the more popular. It should have two black bars on each wing and a bar on the tail. Pouter pigeons make charming pets

process after a short time, not forgetting to talk to it while doing so, to accustom it to the voice.

After a few days of this training it will know its new owner, and come forward at once for the hemp seed, and to be talked to

and petted.

It is this confidence and the ease with which they can be tamed that makes Pouters such favourites with a great many people, especially lady fanciers. There is a considerable amount of doubt in regard to the origin of the Pouter pigeon, but it is generally considered that the bird was, to some extent, bred from the old Dutch Cropper pigeon. Pouter pigeons were great favourites and largely bred by fanciers in London many years ago, but now (1911) a considerable number of the best specimens are bred in

Scotland, where they are most popular, and are kept by very keen and enthusiastic fanciers. The chief characteristics of the Pouter are: a large crop, which extends in the shape of a ball, long thighs and legs, long and slender bodies, with great length of flight feathers and tail.

The description of the English Pouter given by John Moore the " Columbarium," which was published in 1735, is perhaps worthy of consideration, although written so many years ago, is a very fair description of a well-bred Pouter pigeon of to-day. This is more than can be said of other breeds of fancy

very considerably, so that a winning bird of some years ago would be useless except to eat, according to the present-day type.

The Pouter of a Bygone Age

Referring to the pouter pigeon, Moore writes: "This pigeon was first bred in England, and therefore called the English Pouter, is originally a mixed breed between a Horseman and a Cropper, experience teaches us, it will add a wonderful beauty to this bird, and raise in it the five following properties:

(1) Length of body; (2) length of legs; (3) neatness of crop; (4) slenderness of girth; (5) beauty of feather.

"As to the length of the body, the longer the birds are from the apex of the beak to the end of the tail, the more the pigeon is esteemed. The writer has seen one that measured nearly twenty inches, although seventeen or eighteen is reckoned a very good length. The length of the leg is the next thing to be examined in a Pouter—i.e., from the upper joint of the thigh in sight to the end of the toe-nail; and in this property some pigeons have excelled wonderfully.

"The next property to be considered is the crop, which ought to be large and round, especially towards the beak, filling behind the neck, so as to cover the shoulders, and tie neatly off at the shoulders, and form a perfect

globe.

"The smaller the girth (or waist) the better, because by this means a contrast of beautiful shape is given to the whole bird."

A Bad but Common Fanlt

In addition to the above remarks on the

Pouter pigeon, carriage and style are two important pro-perties to be considered. A bird, when standing in position, should be upright, so that a straight line drawn from the eye to the foot should be perfectly perpendicular; some birds lean too far forward, with legs bent; others are what is called inkneed or cow-hocked —that is, the joints between the thighs and legs touch each other, giving the legs the appearance of a V turned upside down, thus, A, which is a bad fault.

The white marking on the crop spoken of as the new moon or crescent marking, should be sharp and distinct at the edges. This is rather a difficult point to get per-

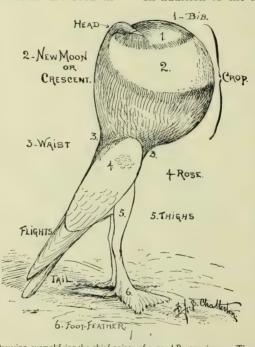
fect in a Pouter, most birds being a little bit broken in the marking. The marking on the shoulder, known as the rose, is also only

rarely perfect.

The flight feathers should be long and carried close, the points meeting over the tail. The tail feathers also should be long, and carried close together, and not spread out, which is a fault found in some birds.

The feathering on the thighs and legs should fit closely, with neat foot feathering, giving the bird a smart appearance, and should be pure white. Those birds having any coloured feathers on the thighs are spoken of as being foul-thighed.

There are several varieties of Pouters as regards colour, the most popular being the blue-pied, black-pied, red-pied, yellow-pied, and the pure whites.



pigeons, for some of Drawing exemplifying the chief points of a good Pouter pigeon. The them have altered markings on the crop and shoulder are difficult to obtain in perfection

PETS



The Dachshund as a Sporting Dog-As a House Dog-History-Good Points-Weight-Puppies and Prices-How to Rear and How to Feed-Famous Dachshunds

The position held in the British dog world by the fox-terrier is in Germany held by the dachshund. He is either a pet, or, strange as it may seem to us, a sporting dog.

It might never occur to the English sportsman to go "pig-sticking" with some unusually diminutive dachshunds, yet Mr. Walter Winans recently gave a vivid account in the canine press of the prowess of his four-year-old little bitch Hexie and some of her sons and daughters.

He says, "Before she was a year old she had tackled a badger; ever since I have used her for hunting wild boar to the rifle, and she has been in at the death of some

forty or fifty boars."

The editor's comment—" it must surely constitute a record of unflinching courage for six small dachshunds, two of which weighed but 9 lb. each, to hold a wild boar, weighing some 250 lb., fighting for two hours "—will be endorsed by every sportsman.

Of course, as the name implies, the little dog is pre-eminently the badger dog, and a "brock" is a tough customer to tackle. It needs the stoutest-hearted terrier to go to earth and hold Master Grey Dog at bay until he is dug out, for his teeth and claws are of the most formidable, and his fighting weight is far greater than that of his foe. So, instead of foolish pleasantries as to the shape and gait of the "dachsie," let us respect him for

his lion-hearted pluck and study him seriously.

As a house dog he has few peers, for he is peculiarly cleanly in his coat and manners, sensitive to rebuke, and a first-rate watch. His voice is deep, and he discriminates between friend and foe in a way that makes him valuable. If properly brought up, he is safe with children, and he is the quaintest of dogs; indeed, George Meredith, in an inimitable poem, terms him a "wagging humorist." A sound, well-bred specimen, though susceptible to cold, is also a hardy animal.

As regards his history, the "dachs" is of ancient race, and representations of him may be found in old books and on old monuments; but as his exact descent is a vexed question, it cannot be discussed here fully. Probably the Turnspit of the Middle Ages is his ancestor, but the present-day animal is more or less a manufactured breed, an evolution from the combined hound and the terrier, characteristics of both of which he possesses strongly. Witness his marvellous scent, long ears, heavy bone (which speak the hound), and gameness and small size (which speak the terrier).

He appeared first, in any real sense, in this country in the "sixties," and soon rose into favour. Two of the race who have done most for the breed should be mentioned, Champions Jackdaw and Pterodactyl, the former black and tan, the latter red. Unfortunately, the craze for red dogs like Pterodactyl did much harm to the breed, by inducing a vast amount of inbreeding of red to red, with its

attendant evils.

However, despite the difficulties of quarantine law, fresh blood from Germany is now helping towards a better state of

things.

Before briefly summarising the chief points as laid down by the English clubs, it will be well to mention that there are several varieties of dachshunds—smooth-coated, dappled, rough-haired, and long-haired. Of these that most familiar in England is the smooth-coated, either red, chocolate, or black and tan. White is seldom seen.



Miss M. W. S. Hawkins's famous winning dachshund "Earl Satin," a dog of excellent type and correct character Photos, Sport and General

Points

In general appearance the dog should be

long and low, but not cloddy.

Head. Should be long and narrow, without stop, and the skull should have a well-developed peak. The eyes should be somewhat small, show great intelligence, and should follow the body as to colour. The jaws should be strong and level, and the muzzle square in form.

Ears. Should be soft in texture, carried close to the head, set on low, and be long and

broad.



Herr Edgar Schues' rough-coated dachshund "Deutscher Michel." This variety of the breed is less popular in England than the smooth-coated, but is a hardier and equally intelligent animal

Chest. Should be deep and narrow, with

prominent breastbone.

Body. Should be in length, from the back of the head to the root of the tail, about two and a half times the height at shoulder. The quarters should be very muscular, with short back ribs, well-sprung fore ribs, and well-arched, muscular loins.

Legs. Should be short and strong in front, crooked, but not knuckling over, with muscular elbows that do not turn in or out. The hind legs are smaller in bone and higher.

Feet. Should be large, round, and strong, the hind ones smaller than the front ones. The nails must be strong, and the pads thick. Good feet are essential in a working terrier of any sort.

Stern (or Tail). Should be long and strong, tapering to the tip, and carried low, except when the dog is excited. The hair underneath the tail is coarse.

Coat. Should be dense, strong, and short.

Skin abundant, loose, and supple.

Colour. Any colour allowed, though white markings to any extent are objectionable. The nose should follow the body colour. Self colours are usually more popular, also black and tan.

Weight. Dogs about 21 lb., and bitches about 18 lb. The German "Teckel Klub" divides the breed into three weight classes—light weights, medium weights, and heavy weights (over 22 lb). On the whole, the standards of points for the two nations are very similar, though controversy rages at

times as to type, and it is a fact that many of the German fanciers' strictures on our dogs have been well deserved. However, by dint of care and good imported blood, things are righting themselves.

Puppies and Price

Though it is wiser to ask an expert friend to help choose a puppy, yet if that is impossible these hints may help the novice faced with the problem of selecting a puppy of two or three months old. Look for a long, level head, little eyes, a low, long body with

a nice arch of loin, strong bone, and short legs. Take the pup that most conforms to this type. Prices will vary, but for a well-bred dog puppy four or five guineas will be asked by a reputable dealer or breeder.

Give the puppy his freedom, plenty of sound meat—raw and chopped is best—and, if possible, a digging-place. You will rear a beautiful and most delightful dog, with ordinary care and

luck.

Training will be a matter requiring care, for by nature a pure-bred "dachs" is wilful. Indeed, this trait is a well-worn theme for joking in German comic papers.

Mrs. Scarlett, one of his oldest

and most successful protectors, says of him, "The dachshund is an excellent all-round dog and companion, but he is not everybody's dog, as he has a temper, and is obstinate. It is not everyone that can manage him, a fact not generally known in this country. To persons of indecision, dachshunds are not to be recommended." So much so, that she recommends to such a pug by preference. Still, it is possible to train a "dachs," and he is worth the trouble, whether he is to be a sportsman (when his education is better left to a sportsman), or merely as a faithful house-friend.

If it is intended to breed dachshunds, care should be taken to fix firmly in the mind the type desired, and breed to it, and no other. In any case, unsoundness must be avoided; a healthy game dog should be the aim of the

breeder.

There is a toy variety of this dog, though it is seldom seen in this country.

Some Dogs and their Breeders

The Duke of Hamilton, Mr. Theo. Marples, Captain and Mrs. Barry, Captain Donald Shaw, Mrs. Dewar (owner of Champion Lenchen), Mr. Woodiwiss, Mr. Sayer (owner of the beautiful Racker von der Ecke), Mr. de Boinville (owner of the famous Snakes Prince), Mr. Claude Woodhead (owner of Champion Brandesburton Mimosa), and many, many others whom it is not possible to mention here, are fanciers to whom the breed and its many lovers are most highly indebted.





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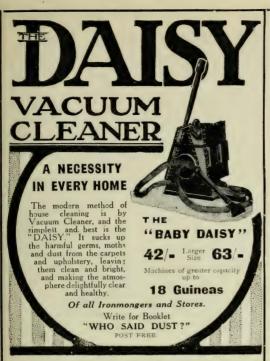
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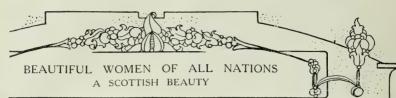
EVERY-WOMAN'S

396 Ev2 ot 29 ENCYCLOPÆDIA EACH ISSUE A PRACTICAL

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VHAT EVERY WOMAN WANTS TO KNOW







This section forms a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents:

Beautiful Women in History Treatment of the Hair The Beauty of Motherhood and Old Age The Effect of Diet on Beauty Freckles, Sunburn Beauty Baths Manicure

The Beautiful Baby The Beautiful Child Health and Beauty Physical Culture How the Housewife may Preserve Her Good Looks Beauty Foods

Beauty Secrets Mothers ought to Teach their Daughters The Complexion The Teeth The Eyes The Ideal of Beauty The Ideal Figure, etc., etc.

STORY OF THE THE PATCH

By Mrs. A. P. BUSH

Commencement of the Fashion—A Romantic Origin—Patchboxes in Pompeii—References to the Patch by Pepys—Variety of Designs—Patches to Hide Scars—The Art of the Barber

The patch, which played so important a part in the fashionable world of the eighteenth century, began, as many other fashions began, in the previous century at the Court of Louis XIV.

We know that it was sometimes used by

the fair dames and gallants of the Court of Charles I., and possibly when that unfortunate monarch went upon his romantic quest to France, which ended in his betrothal to Henrietta Maria, he saw examples of this "tache noir" em-

bellishment upon the fair faces of the ladies of Henry IV.'s Court.

That the patch came to England in Charles's reign, and had some vogue here was doubtless due to its importation from France along with the King's delicately beautiful bride, but whether it was of earlier use as an adornment seems doubtful in spite of Boccaccio's merry tale, which is probably as apocryphal as many of these "contes romanesques."

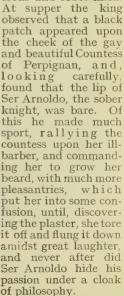
The story is, how-ever, worth telling, and, like many of the fairy stories told by the gifted Italian, the scene is laid in the palace of "King D 25

Pepin"—a locality about as authentic geographically as "once upon a time" is reliable as a date.

Briefly we are told of a certain sad knight, whose devotion to books and to contemplation made him a figure of sober note at the Court where love and gallantries were the rule. This knight, Ser Arnoldo, being cut by his barber, appeared in the presence with a patch of black plaster upon his lip, which all noted for that it assorted well with his grim

looks and sober mien. looking carefully, amidst great laughter, and never after did Ser Arnoldo hide his passion under a cloak

A patch applied near the eye enhanced its beauty in the opinion of the woman of fashion



After this, adds the

BEAUTY 3458

story-teller, many were wont for that reason to appear with strange hurts, needing plaster upon brow and neck and chin, to the great mirth of the merry king and all his goodly companions.

Possibly this well-known story set the

fashion at the gallant Court of the Roi Soleil, where Boccaccio's novels were in high favour, and it is quite credible that the fashion was really a revival of a more ancient use.

Patchboxes and Pompeii

In Pompeii are preserved certain little boxes which might well have been patchboxes, and some of the houris of the frescoes which still adorn the walls of the exhumed interiors appear with black marks

which may have been patches. But although the theory of their use by the decadent Roman beauties has been advanced upon the authority of apparent references to patches in some of the Latin poets, it is not generally accepted by antiquarians, although every other form of artificial adornment was practised. Ptolemy says that the Queen of Egypta bore a black mark between her eyes shaped like a triangle, but this was probably a ceremonial marking akin to the Brahminical stigma; indeed, the custom of branding and marring the faces of malefactors throughout history makes the adoption of a black spot upon the face highly improbable, whilst this brutal use or its memory survived.

So we may assume that the fashion came in with the use of powder and rouge and white periwig, which a sycophantic Court adopted to keep the ancient and beraddled

Louis XIV. in countenance. Since Shakespeare makes no allusion to "patching" in all the frequent comments upon the vanities of his time with which his plays abound, we can conclude that this fashion had not come to England in the reign of Elizabeth, or during the early part of the reign of James I., although Tames was still

upon the throne the fashion had begun, for in the "Comedie of Pasquil and Katherine," dated 1616, one of the characters says "even as black patches are worne, some for pride, some to stay the rheume," etc.

An early engraving (1646) shows a gallant

of the time of Charles I. wearing these adornments. This plate appears upon a broadsheet entitled "The practise of an English Anticke, with a list of his ridiculous habits and apish gestures." A few years later, when Puritanism was in the ascendant

in 1650, the much-quoted "artificial changeling" of Bulwer's appeared with the classic example, so frequently reproduced, of the lady with the coach-and-four patch, and other figures obviously exaggerated in size for the sake of visibility.

The author says, "Our ladies have entertained a vague custom of spotting their faces out of affectation of a mole to set off their beauty, such as Venus had, and it is well if one black

patch will serve to make their faces remarkable, for some fill their visages full of them, varied into all manner of shapes and figures."

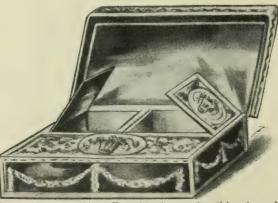
In this year a Bill was actually read once in Parliament, entitled "A Bill against painting, black patches, and immodest dress."

The Pulpit and the Patch

After the Restoration the practice became again so prevalent as to lead to adverse literature and sermons. The "Morbus Satanacus," or "Sin of Pride," sermon in 1666 reached its fifteenth edition, but still the patch was worn. A wood-cut of this period from the "Roxburghe Ballads" shows a mercer in his shop with fan, mask, scarf, and laces displayed, and upon his face several patches shown "as worn this season."

The observant Mr. Pepys has several allusions to the patch in his remarkable

Diary—allusions which throw a good deal of light upon the practice of patching in his day. He first mentions patches early in his records upon August 30, 1660, when he concludes his day's entry with the observa-"This, the tion, first day that ever I saw my wife wear black patches since we were married. He leaves it there, and one can only surmise whether he was pleased or



Round tortoiseshell patchbox with miniature of lady

it is fairly con- Eighteenth century patchbox. These dainty boxes are beautiful specimens of clusive that whilst he craftsman's art. Several divisions were provided, the interior being as richly decorated as the exterior

pained at the appearance.

No doubt, it was a rather daring thing to do, for the patch made certain pretentions to social distinction, as his next allusion shows, for upon October 20, in the same year, when he "dined with my Lord and

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Lady," his Lordship "was very merry, and did talk very high how he would have a French cook and master of the horse, and his lady and child wear black patches," all, no



A belle of the period considered the patch added to her attractiveness, and gave piquancy to the expression

doubt, in anticipation of the King's return. Next month we find 'Mr. Pepys saying, "My wife seemed very pretty to-day, it being the first time I had given her leave to wear a black patch," from which we may gather that this exclusive fashion shed a certain glamour, and that the Pepys establishment was in the movement. Upon the 22nd of the same month we find Mr. and Mrs. Pepys in the Queen's presence-chamber, and the still admiring husband compares his wife's appearance with the boasted beauty of the Princess Henrietta. After describing the august lady without enthusiasm, he adds, "but my wife standing near her with two or three black patches on, and well-dressed, did seem to me much handsomer than she."

Mr. Pepys and Patches

Seven years later Mr. Pepys' enthusiasm for the patch has waned, and we find him alluding to the patches worn by Lady Newcastle as a disguise for "pimples about her mouth," and her naked neck quite shocked his propriety, but for all that, he adds, "she seemed to me a very comely woman," and he looks forward to seeing her again.

This is all the light shed by the immortal diarist upon the subject, but from these brief allusions it is fairly clear that the anti-Puritan wave brought back the patch, and that for a time it was rather prevalent amongst ladies with pretensions to style. That patches were not worn much by men is pretty clear, or Mr. Pepys would have had an outfit and told us all about how it felt to wear a patch for the first time.

The story about Lady Newcastle's pimples may or may not be true, but there is little doubt that a high-living race such as that epoch produced might often find black sticking-plaster a convenient disguise for little eruptions.

It is said that the Elizabethan gallants wore patches—if so, it is probable that their use was akin to the plaster which adorns the faces of German students after their duels, and not as beautifiers.

and not as beautifiers.

Often black patches were worn to conceal battle scars upon the face, and worn for a very considerable period after the wound might have been considered healed, and sometimes for the rest of the hero's life.

The Patch of the Duellist

There are several notable portraits showing this practice. One by Lely of the Earl of Arlington, who was wounded at Naseby, shows this nobleman with a transverse strip of plaster crossing the nose and prettily tapered at either end. Another famous portrait by Sir Joshua Reynolds represents Viscount Cathcart wearing a large

crescent-shaped patch of black plaster beneath one eye, worn to hide the scar of a wound taken at Fontenoy. These honourable scars were not related to the purely decorative patch, but may have been less conspicuous in a patchwork age.

At first the patch was worn as an accent of black in a dainty scheme of rose and white to give the contrasting note to heighten the effect. They were then small pieces, circular or square, and in their placing the art of the barber was shown—with what deliberation this functionary



The fashion of wearing patches came in with the use of powder and rouge and curled wigs

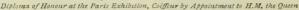
considered his work of paint and powder before adding the completing touch may be guessed.

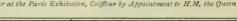
To be continued.



ART OF HAIR-THE DRESSING

By DAVID NICOL





Continued from page 3353, Part 28

Combs and Pins: Their Use and How to Fix Them Correctly-The Parting and How to Make It—Several Different Styles of Dressing the Front Hair—Pompadour—Centre Parting—Side Parting

A^{MONG} the millions of women who "do up" their hair every morning and "undo" it at night there is not one who has notat some time or another—endured agonising hours of discomfort from a comb or a pin misplaced. With a hat pinned on, or an elaborate coiffure laboriously erected, no woman has the patience to destroy the edifice and find the seat of the trouble. It is a hard for a comb-however placed-to do much damage. Under any circumstances, the better the pins and combs are placed the better the ultimate result. But with hair grabbed up anyhow, from left and right, and hairs pulling every way at once, the teeth of combs and prongs of pins, inserted haphazard into the tangle, either fail to answer their purpose and quickly fall out, or stick in and hurt abominably. With care this may be avoided.

Combs

Combs are not absolutely imperative to any style of dressing; but they are of the greatest use, and a decided improvement. The usual and best number is three—two side combs and one back. For a Pompadour dressing, four is the best number—three across the front puff and one to lift the back hair into position. Many ladies only use two side combs, which are certainly efficacious; but, personally, I am very much in favour of a back comb in addition, for all kinds of coiffures. A back comb need not always come below the ornamental part



Side combs should always be placed, as shown here, with the teeth facing outwards, towards the face of the wearer

remarkable fact that if the tooth of a comb is pressing against the head, or a pin is dragging several hairs crosswise, those offending objects are always invisible or immovable. The comb cannot be reached to be shifted, and the identical pin cannot be found without taking out all the others. So a day's torture is the result, and probably a bad headache.

If women only knew a little more about the art of hairdressing, and how to place combs and pins correctly in their hair, these miseries would never have to be endured. To start with, when the hair is properly divided into the foundation, front, side, and back portions, and tied or ceiled correctly, it is



The correct way of placing hairpins in a coil of hair. They should always follow the line of the hair. Inset is a diagram showing the wrong way of inserting hairpins

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of the coiffure, as so many ladies seem to believe. It can be placed above or in the centre of a bunch of curls or several coils of hair. In that position, besides giving great stability and security to the dressing, a pretty back comb becomes a charming adjunct to the coiffure. Ladies need never be afraid of using a third comb with a medium or low dressing. When the curls, or other ornamentations, are finished, take the back comb and place it firmly above the bunch; or divide the curls gently, and insert it right in the centre,

either straight or in a slanting position. Side combs must be fixed, of course, while the front and side hair is being dressed. Some people like to pin back their front hair to the foundation, and complete the entire dressing before putting in the side combs. To my mind this is a great mistake, as the combs are likely to get in the wrong place, and never feel really secure. The idea is that, put in last, they form a decoration. Now, combs are not for decoration, but for use; it is only the back comb that is intended for "show" purposes, and that not always.



A charming coiffure that is becoming to most women, being neither severely classic nor exaggeratedly elaborate. The general effect of this style is that of softness and lightness and also of restraint and good taste

The side combs, in nine cases out of ten, are covered by the hair, and should therefore be placed in the hair before the curls are made. It is not wrong to show side combs; but in a really artistic coiffure, especially on heads dressed with a side or centre parting,

the side combs are quite hidden.

The combs must be placed in the hair with the teeth turned towards the wearer's It may seem quite unnecessary to mention such an obvious fact; but scores of ladies who pass through the hairdresser's hands arrive with the teeth of their combs pointing towards the back of their heads. It is quite easy to insert them in that way, but absolutely futile. Such ladies often wonder why they can never get any per-manent fulness in the front and sides of

their hair. It is because the combs are the hair dragging backwards all the time! So the combs must always face forwards. Side combs should never be placed bolt upright. Always try to follow the curve of the head with the comb, and that uncomfortable pressing feeling will disappear. The part of the comb nearest the crown of the head should be nearer the face than the lower end. Never try to put a comb in at right angles to the centre parting-i.e., straight across the head—for that is quite useless from a point of security, and very uncomfortable. The natural way for the hair to fall, and the comb to lie, is following the curve of the head. If ladies

would always follow natural laws in hairdressing, they would obtain far better results, without torturing themselves.

If a comb is dragging against a hair, take it out at once. The hair will not move itself, nor will the pain go of its own accord. Move the comb while it is still uncovered, and place it, a dozen times, if necessary, until it feels naturally comfortable and secure.

Pins are quite easy to fix. But it is no

good simply to drive them through the hair, and expect them to stop where they are placed. Each pin must be worked in and out of the coil,

plait, or knot it is securing at least once or twice. Holding it firmly at the end, insert it, and move it up and down with a see-saw effect, driving it deeper with every move-When finally pushed in, it has something to hold to as well as hold.

When pinning a coil, try to put the pins into the hair *lengthways*. That is, let them follow the line of the hair, and do not push them roughly across a thick coil, allowing one pin to catch and tear at half a dozen different hairs. By following the downward line of the hair all chance of cross-connection is abolished, and the result is perfect security and comfort. A good hairdresser knows exactly how the pins and combs he fixes are feeling to the wearer, and can often go back and pick out a certain pin that is said to be pulling,

knowing he placed it in carelessly. When arranged with care, there is no excuse for combs or pins hurting or causing headaches.

The very vital point of style in coiffures is now reached. When dressing the front and side hair, how shall it be arranged? There are four separate styles, each of them owning many possible variations: i, Pompadour; 2, Centre parting, d la Vièrge; 3, Centre

4, Side parting. The Pompadour style is always popular, and suits most faces, except long or exceptionally broad ones. This is a very easy way to dress the hair quickly and

parting, Louis XV.;

effectively; and consequently useful to business women, provided it suits them. The hair is divided, the foundation made, the pads, if any, The front and side hair is then inserted. French combed, held up in one hand, and brushed smoothly back to the foundation, where it is secured with three combs. The remainder of the tail part of the foundation is then French combed, brushed, and twisted into an eight or coil, the back comb

fixed below it, and the coiffure is complete. The simple Pompadour dressing always looks nice, and is very easily made.

To be continued.



All partings should begin, as shown, from the crown of the head, thus avoiding any possibility of exposing to view a large bald place



BEAUTY

BEAUTIFUL WOMEN IN HISTORY ANNE OF AUSTRIA

3463

By PEARL ADAM

The Influence of Beautiful Women on the World—Two Child Brides—A Pathetic Embrace—A Sulky Bridegroom and a Lovely Bride—A Rebuke that was never Forgiven—The Irresistible Buckingham—A Cardinal's Revenge—Childish Chivalry—The Fickle Favour of the People—The Last Days of a Great Queen

If someone would write a history dealing with the influence of beautiful women upon the world, it would be one of the most amazing, enthralling, and extraordinary books which has ever been published.

The world was already comparatively old when, for love of Helen of Troy, two nations spent ten years flying at each other's throats.

Many another instance can be cited. The million readers of "The Three Musketeers" will remember that the Duke of Buckingham, the favourite of two kings, made war between France and England, sacrificed the Protestants of La Rochelle, and committed a dozen extravagances that might almost be termed crimes, merely for love of the beautiful face of Anne of Austria. Dumas does not tell us much of Anne in "The Three Musketeers," for his fertile imagination could not spend too much time on fact when the creatures of his fancy lured him to portray their adventures.

Anne was really one of the great figures in the history of beauty. She was by birth half Spanish, half Austrian. At the age of fifteen she came to France as the bride of Louis XIII. on the same day that Elisabeth of France entered Spain on her way to marry the Infante.

An Unloving Husband

On the river boundary of the two kingdoms a magnificent sight was seen. Down the mountain-side of France and down the mountain-side of Spain there came two processions, glittering with gold, rich with banners, arrayed with all the stateliness that in 1615 was a matter of course where kings and

princes were concerned.

At the same moment little Elisabeth, aged eleven, and beautiful Anne stepped into a barge in readiness on either side of the river. The greatest care was taken that they were to pass each other in exactly midstream. It was arranged that they were to clasp hands as they did so. When, however, the two barges drew near, and the child-brides stepped out, each from her pavilion with the golden crown and the silver and gold embroideries hung from its massive pillars, they were not content merely to clasp hands, but very touchingly they leant forward and embraced each other, as they passed the boundary between girlhood and womanhood, between their native home and their adopted country.

their adopted country.

Anne was married at Bordeaux. Louis, who was then a sulky boy of about her own age, had ridden out disguised to take a look

at her, but her beauty apparently had no power over him. He was a sulky bridegroom and a suspicious husband always.

On the other hand, Anne was much attracted by Louis. He was good-looking, and could be agreeable when he liked. She wanted nothing better than to be an affectionate wife to him, but there are few things more difficult than to continue being affectionate to a husband who persists in regarding you as the source of innumerable plots against his country, and innumerable love affairs with his subjects.

The Queen and Richelieu

Louis himself was fond of hunting and fond of flirting. The one he did with the gentlemen of his Court, and the other with the ladies. Anne, meanwhile, grew more and more beautiful, more and more beloved. She had quantities of thick, long, beautiful, chestnut hair, which became darker in later years. Her skin was extremely fair, and she had very lovely eyes, with a greenish tinge in them; a small, rosy mouth, and hands and arms of a beauty which has become historical. In her look there was a mingling of gentleness and majesty. She was tall enough to have a commanding presence, but the nobility of her appearance never degenerated into mere haughtiness.

She was devout, charitable, and kind to all who would let her be kind to them. Everyone loved her, and although she inspired all with respect, she was occasionally surprised by a passionate declaration from some gentleman who had been moved beyond control by her loveliness and her sweetness. Some say that the great Cardinal Richelieu was among these lovers, and that the Queen, by rebuking him as a man, as a gentleman, and as a vowed priest of the Church, thereby incurred the lasting enmity which he showed to her from that time on.

The People's Friend

There was not much prospect of happiness for her. Richelieu was the most powerful person in the kingdom, Louis the most careless, and her mother-in-law, Mary de Medici, the most intriguing. Anne lived very quietly, now and then making a weak little attempt at intrigue against the Cardinal. The Cardinal laughed at her efforts, but did not fail to make the most of them to the king.

The greater part of Anne's time, however, was taken up with relieving the needs of the poor. She had a waiting-maid whose sole duty it was to find out the destitute, and tell

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the Queen how they could best be relieved. Once, when she had no money, during a time of war, she sold some of her jewels, in order that her charities might not have to cease.

Her great friend was the Duchesse de Luynes, although the Duc was her enemy. She was also devoted to the only Spanish lady who had been permitted to remain in her entourage. Moreover, she was no more insensible to the charms of the great game of flirtation than any other pretty young woman who is slighted by her husband, but it must be said that she played that game with a discretion very unlike the recklessness with which the society of that day entered into it. Not one of her flirtations touched her heart, or made any impression on her, until Buckingham appeared.

An Ardent, Infatuated Englishman

Buckingham was the curled darling of England. Indeed, he was practically king and government and exchequer of England. By writing a single line, he could fix every ship in the harbours of the entire coast, so that not one of them might hoist its anchor. By refraining from writing another line, he could doom struggling human creatures to death. Steenie, as King Charles called him, could do no wrong, and many a lady found him irresistible.

When he came to Paris on this special embassy, he saw the Queen, and her wonderful emerald eyes never afterwards left his remembrance. He had gone originally for a week, but such was his speed in affairs of the heart, that before that week was over, he had drawn from Anne, under cover of music at a State concert, the avowal that if she had not loved her husband she might have

loved Buckingham.

She made no secret of the fact that she considered him fascinating; she spoke of him openly, as was the habit at Court in those days when one had made a conquest. At the end of the week, when Henrietta Maria, her sister-in-law, started for England, under Buckingham's care, to be the bride of Charles, Anne quite frankly said that she was going as far as possible with the cavalcade. Her candour was that of innocence, but innocence was the thing most incomprehensible to the French Court at that time.

The Queen's Indiscretion

The cavalcade stopped at Amiens, where they all walked in the gardens as the afternoon darkened into evening. Anne and Buckingham were talking together in one of the alleys, and the queen failed to notice that insensibly the duke had drawn her away from her ladies. Then Buckingham, in the summer dusk, broke out into a passionate avowal of love.

Anne, for all her rank and dignity, had lived a quiet life, and was nothing but a lovely girl of twenty-two, with an innocent heart and a mind that could never take in the treachery and evil-mindedness of those about her. Frightened by his ardour, she

called for help, as would have any innocent young girl.

That cry was her undoing. The incident could not be kept secret. An equerry came running, and the story spread over France with a rapidity that nothing but scandal ever obtained until the invention of the telegraph. In all history we find that kingdoms might fall and kings might die, and the news would take weeks before it was spread, but when a pretty woman flirted, everyone in the realm knew about it immediately.

From that time the King was provided with a peg on which to hang his dislike and distrust of the Queen. He never let her forget this incident, nor the talk it caused. He tortured a woman who was very proud by reminding her that no one knew the truth of the affair but Buckingham. He accused her of plots against his own life, of plots against France; he even goaded her into really entering into a mildly seditious correspondence with Spain. He neglected her openly, and when, five years later, there came the news of Buckingham's assassination, he used it as a further means of taunting her.

Happy Days

Anne's life became outwardly gay. Brilliant balls and banquets succeeded each other at Court, and about the time of Buckingham's death, Anne and the Queen-mother patched up some kind of friendship. Immediately Richelieu secured the disgrace of the Queenmother, his former ally, with the King. Mary had to flee, and Anne was forbidden to have any communication with her at all. Richelieu was certainly an awkward gentleman to offend. He spied upon Anne in her own household; he induced the King to leave the custody of his little son by will to a council, and he rejoiced in petty acts of torture, such as when he introduced Mazarin to Anne, and said: "Madam, you will like him. He has an air of Buckingham." He banished her great friend, the Duchesse of Chevreuse, but after a while the duchess came back, disguised as a man, and paid many visits to the Queen. This was discovered, and the duchess was banished again.

The Cardinal and Louis died within a few months of one another, and Cardinal Mazarin stepped into Richelieu's shoes. All was now changed. Anne was made supreme guardian of the six-year-old king, in defiance of her husband's will. Mazarin became her slave, and there was an open affection between them which caused great scandal, although there was no ground for it.

The Queen's life was one of great delight. She ruled her household wisely and well; she looked after her poor. When she awoke in the morning, the little king and his brother would come to play in her room while she had breakfast; and when she dressed, little Louis would hand her her clothes, kissing them tenderly as he did so. She always dressed her hair herself, perhaps because her lovely arms and hands showed to such advantage during the performance. In the hot

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summer she removed the Court to Reuil, and spent her evenings on the starlit terrace.

If it had not been for the scandal about Mazarin, everything would have gone smoothly, but after a time he grew bold, then despotic. He was greedy, and the taxes he imposed caused a civil war. The people murmured against Anne, who implored the great Condé to help her. His victories reinstated her in the minds of the people, after the strange manner of nations

who take military successes as personal compliments.

When the civil war was over. Anne became even more pious than before, but Mazarin's unpopularity creased to such an extent that he was obliged to resign, and there was another of those sorrowful partings which the Queen's life was set at intervals like pearls upon a string.

"Oh, what shall I do without you?" she lamented.

She felt lonely and deserted after Mazarin's departure, and rumours that she designed to follow him grew so loud that she and the King were made prisoners. She was not allowed to leave the Palais Royal for a month, and every woman who tried to do so was unmasked at the gate, lest she should be the Queen.

Mazarin corresponded with her, and they had signs and symbols for certain people and places, and for

terms of affection. At last Mazarin decided on a bold step, which was nothing less than an open return to Paris. He was triumphantly acclaimed by a people which in all its history has never known its own mind, and probably never will. Scandal died down; Anne became a heroine, Mazarin a hero, the little king an idol. The woman who had not been allowed to leave her own house could now go everywhere, and when Mazarin fell ill there was no one found to cavil at her nursing him till his death.

The little boy whom she had presented to her people that day was married, and already the splendours of *le grand monarque* began to blossom forth.

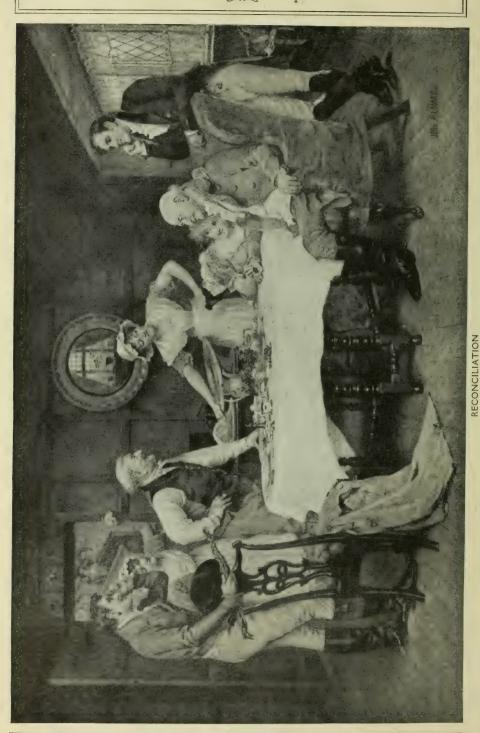
And when Anne died, in 1666, a link was broken with a vanished age. Young Louis was creating a new era in France. The unhappy master of gallant Buckingham had long been miserably dead; a new king reigned in England. Henrietta, the little sister-in-law whom Buckingham



Anne of Austria, the beautiful and misunderstood consort of Louis XIII. of France. Her fatal beauty, which was said to have been the innocent cause of a fierce war between England and France and a massacre of Huguenots, was a stronger factor in making history than the power of kings or statesmen

had come to France to fetch, was a help-less widow.

Anne herself had been the centre of radiation for a wonderful circle. Her beauty had been the gentle light which shone steadily amidst all the intrigues and wars of France. And from a long life of many troubles and many sorrows, she had preserved one jewel which few beautiful queens have retained to their death. Lovely Anne of Austria died, as she had lived with a clear conscience.



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WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will include, among many other

subjects--

Famous Historical Love Stories

Love Letters of Famous People Love Scenes from Fiction Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many
Climes

Proposals of Yesterday and To-day Elopements in Olden Days, etc., etc.

FRITTERING AWAY THE AFFECTIONS

By NORA H. WALKER

The Modern Girl's Love Affairs—The "Good-Time" Ideal—Disinclination to Marry—Passing of Romance—A Little Recklessness May be Preferable to Too Much Calculation

Any person who keeps in touch with modern fiction will notice that the age for the serious love adventure of the heroine has shifted from under twenty to under thirty.

The spirit of the novel reflects the spirit of the age, and it does not need a very profound knowledge of the social world to realise that the age at which a girl begins to think seriously about getting married has advanced almost by a decade over that which was her mother's. Then, when her thoughts turn husbandwards, can it be denied that she puts a degree of calculation and worldly foresight into the choosing which does credit to her head rather than her heart?

The Spirit of the Age

"And a good thing, too!" one is, perhaps, inclined to exclaim, remembering how often the imprudent love-match glorified by old-time romancers ended in disaster and misery. "Love doesn't give bread-and-butter; love doesn't furnish a house; love doesn't provide for children."

The outlook is wise and sane, though it might be more welcome were it supplied by the lips of the mother of Miss Twenty instead of those of Miss Twenty herself.

But our maiden of to-day has moved far away from this mere preservative standpoint. The standard of her demands has risen considerably where love is concerned, and her answer, were she asked why she no longer makes it an immutable element in her marriage prospects would be something like this: "Love doesn't give sponge-cake and

jam; love doesn't furnish in real Sheraton and Chippendale; love doesn't provide head and under nurses!"

It is not suggested, of course, that if inclination can go to the provider of luxuries the girl will not be more content; but that proviso admitted, it may, I think, be resolutely asserted that the girl of to-day will, as a general rule, prefer to marry for money without love to the other way about. There is a curious selfishness at the root of the callousness. It does not do to apportion blame for it. The girl, after all, is a product of her environment. And is it not true that if we were to search for a motto which would to-day concentrate the whole aims and objects of society, might it not be, "Let us have a good time"—the good time meaning pleasure that money can give?

Now, the girl of to-day has this "good time." If we compare her with the houseattached, house-making, parent-ridden girl of a generation or two ago, what a change do we see! She lives in a house run entirely by servants; she has perfect liberty of egress and ingress; she gets an advanced education, reads books, and discusses subjects formerly confined to medical schools; she is as much at home in the playing-fields as are her brothers; she chooses her chums, and entertains them at her parents' expense; she gives dances in the winter and goes for holidays abroad in the summer. Smart clothes are provided for every occasion, and if she wishes to go in for a career, money is supplied for her lectures and her terms. In a

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word, she is having a "jolly good time" all round, and the question of marriage troubles her not at all. If the possibility of it comes into her life in a way that assures a continu-ance of her "good time," she may think of it; but, on the whole, she considers it a matter best left to later on.

The Craze for a Good Time

And the modern girl's mother, strange to say, has become an accessory to a great extent of this attitude towards life. "Let them have a good time. I don't want them to marry unless a good match comes along," is a commonplace of the middle-class mother.

In less well-to-do homes we have the same spirit prevailing. The girls go to business. and snatch all the "good time" they can out of their leisure. "It is better to be working for myself than for another," is a remark frequently made by the working-girl, or, "Catch me marrying! I'm having too good a time!" "Let us eat, drink, and be merry, for to-morrow we marry," seems to be epicureanism as practised by the twentieth

century girl.

The old happy-ever-after curtain rung down invariably on the newly married may have been wanting in truth and sincerity; still, we have not a very exhilarating substitute in the new "All hope abandon you who enter here." For what else does this advancing of the age of marriage to the thirties, and the growing disinclination of young girls to settle down in circumstances which may mean some degree of struggle tell, except that married life is being more and more regarded as a house of bondage—as something to be resorted to only when the freshness of life is beginning to fade, when the joy of freedom shows the shadow of loneliness, and when youth has passed its zenith and faces the valley of decline?

Here let it be remarked that this waiting

attitude of the modern girl in regard to marriage does not at all mean that her affections are kept in cloistered reserve until a husband comes to demand them. Quite the She starts experimental senticontrary. mentalising before she is out of her teens. The conversation of any group of schoolgirls will supply the names of numerous Toms, Dicks, and Harrys to whom they believe they are objects of interest. True, it is the fashion for the girls to pose as superior, and to vote their admirers "duffers"; but that duffers"; but that does not prevent their giving them the gentle encouragement which is the cream of

And when the school is left behind, and the tennis club and the skating rink and the ballroom takes its place, the girl still keeps the same independent, critical air towards the other sex; but it does not prevent her having one preferred partner, for whom her smile is sweet when he helps her to win or lose a game; on whose shoulder she confidently leans while he fastens on her skate, and who has first and largest share in the gifts of her dance programme. He is a "dear

boy," she admits to all, and she sighs at the thought that he has no money, and must

go to Canada to make a living.

Never does the thought enter her brain that she might go with him and help in the fortune-seeking. Should the "dear boy" propose such a thing, she would frankly tell him "he must be mad." Probably she will write him chummy letters, and feel a touch of heart hunger for a time after his departure, but vain regrets have no part in the modern girl's emotional equipment, and another "dear boy" is soon caparisoned for duty.

How Affection is Frittered Away

Often this sampling process goes on for It may even include an engagement or two if the girl is very attractive (recently notices of the cancelling of eleven engagements appeared in one month in a society paper); and with each affair, whether big or small, affection is frittered away, and the capacity for loving is weakened. All this time the growth of an arid, calculating spirit widens, and the desire for an horizon whereon nothing matters except to have "a good goes on apace. Such a girl only lives for self-gratification, and, whether she marries at twenty-five or thirty, can have no spontaneity of sentiment, no full sincerity of

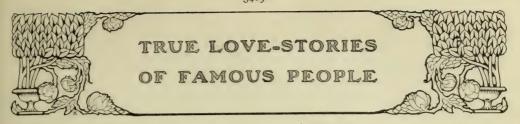
We hear a great deal of talk on all sides of the strenuous life; and streams of words flow about the moral, mental, and physical training of girls. Yet if we pause and take just a little glance backward, if we think for a moment of those women who were not afraid to get married at eighteen and twenty years of age to the man they cared for, though he had still his way to make, who boldly, capably, and cheerfully faced years of struggle, and who personally superintended the rearing and training of families ranging from any number to twenty children-may we not ask if emancipation is proceeding on the best lines?

Of course, there is much that can be said in favour of marriage at twenty-eight or thirty instead of eighteen or twenty. woman will have greater judgment in selection and wider knowledge of life. But there is the other side. With the passing of youth the range of selection becomes more limited. How often do we see women of over thirty marrying men that at twenty-five they would, rightly, have rejected. Again, it is doubtful if the knowledge of life which comes through having a "good time" is of the right brand for a happy marriage.

It is not necessary to go back to the breadand-cheese and kisses ideal, yet the modern girl, for her own sake, might ponder over the suggestion that she change her present standard as to what a "good time" means. A little less concern about money and pleasure, a little more appreciation of sincere affection, and the joy of service might bring her to the understanding that the "good time" may begin instead of ending with

marriage.

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BEETHOVEN AND MENDELSSOHN. A STUDY IN CONTRASTS

By J. A. BRENDON

THE story of a man's life is really only the reflection of his character. The lives of the great majority, it is true, are shaped in a common mould. But this does not disprove the theory; it merely proves that the great majority of men have characters which naturally adapt themselves to such a treatment

The mind of the true artist, however, refuses to be confined within any mould either of convention or of orthodoxy. is essentially individual; and the creations of that mind are the direct expressions of its distinctive individuality. To understand an artist's greatness, therefore, be he a poet, painter, or musician, one must study his temperament as closely as his works, for there, buried in the depths of his nature, will be found the secret of his genius. Were this not so, art would cease to be art; it would become a science.

Now, as musicians, Beethoven and Mendelssohn stand almost without peers. But this is the only distinction they have in common; their respective compositions are as different as is day from night. The music of the one is like the cry of a soul in pain, a soul fettered in the midst of a land of love and happiness. But the music of the other is innocent, like the mind of a child, a blend of perfect harmonies which soothe and pacify the senses.

And surely the reason of this difference lies merely in the fact that, through the medium of his art, each man has told the story of his life. Like a beautiful lily on a woodland pool, where even the sun's scorching rays are softened by thick foliage, so Mendelssohn floated through life. parents named him Felix, and, from the hour of his birth to the hour of his death, he remained surrounded by an atmosphere of blissful tranquillity.

But Beethoven rushed to his doom like an angry mountain torrent, which fights its way through masses of tumbled rock, gradually widening, gradually growing calm, until at last its restless activity is merged

in the illimitable ocean.

An incomparable genius—with this and this alone was he endowed. All those other gifts, which make the world a sweet place for men to live in, Nature denied him. Sorrow and disappointment pursued him from his birth, and he lived sighing ever for the unattainable.

His childhood was a slavery, for his father, an idle pleasure-seeker, worked the boy mercilessly, trading on his precocious talents. And his mother, the one being who loved and understood him, died when most he needed her.

And so, through a miserable infancy. Beethoven passed to a still more wretched manhood. Embittered, ugly, pock-marked, and diseased, thus he arrived at man's estate. He had only one real friend in all the world—his piano. And even of this Nature soon sought to rob him, for, gradually but with an awful insistence, deafness fastened a hold upon him. Day by day communion with his fellow-men and with his beloved instrument became more difficult, and then at last, when he was but thirty years of age, he found the world a place of silence.

His failings as a man, therefore, his fiery temper, his uncouth ways, perhaps, are pardonable. Besides, to be found by those who cared to look for it, there was within him a heart of sterling gold. But surely his genius was in itself virtue enough. ible and all-compelling, it was able to win

for him friendship and even love.

But what a man to love! Is it conceivable that any woman could have surrendered herself before the altar of his greatness? And yet many women longed to, many tried to, but not one could bring herself to make the supreme sacrifice. Thus, Beethoven died a bachelor, denied of the one thing for which he lived. And it is this impossible desire, the wail of a hopeless love, which pervades and haunts his music.

"Love, and love alone"—he was forty-five years of age when he wrote these wordscan give me a happy life. O God! let me find her who will keep me in the path of virtue, the one I may rightly call my own.

But he never found her. Love delighted in tantalising him, but the fickle little god never gave him happiness; occasionally he allowed the victim to escape his clutches, but only in order that he might seize him again immediately, and with a firmer hold.

In the story of Beethoven's life, therefore, "affair" follows "affair" in astonishing succession. But they all end alike. Invariably at the eleventh hour the woman turns aside, and marries some other man.

First, there was Eleonore von Breuning, the object of his calf love. She made him a waistcoat, and he kept her silhouette until his death. Then there was Barbara Koch. Beethoven loved her dearly, and she him, but none the less she married Count von Bilderbusch, just as, later, Jeanette d'Honrath renounced his love in favour of that of a captain in the army. Even the Countess Marie Erdödy, who ultimately raised a temple to his honour in the park of her Hungarian estate, could not bring herself to marry him. Nor could Amalie Sebald, "a nut-brown maid of Berlin," whom he loved with all his soul.

"Two affectionate words for a farewell," he wrote when all was over with her, "would have sufficed me; alas! not even one was said to me. It is a frightful thing to make the acquaintance of such a sweet creature,

and to lose her immediately."

But he did not surrender her without a struggle. Indeed, he wanted, nay, longed for her to marry him, for his love now was "not so much the warm, effervescent passion of youth, as the deep, quieter sentiment of personal esteem and affection which comes later in life, and, in consequence, is

much more lasting.'

"What are you dreaming about," he asked, in one of his letters, "saying that you can be nothing to me? We will talk this over by word of mouth. I am ever wishing that my presence may bring rest and peace to you, and that you could have confidence in me." But he pleaded in vain. Amalie did not marry him; she became the wife of Justice-councillor Krause, and left Beethoven to write songs "To a Far-away Love."

Disappointments, however, did not kill the composer's ardour. That nothing could restrain; until the very end, love loomed before him as the great goal of life. "What a fearful state to be in," he wrote in 1813, when he was fifty-three years old, "not to be able to trample down all my longings for a home, to be always revelling in those longings. O God! O God! look down on poor, unhappy Beethoven, and put an end to this soon; let it not last much longer."

But even at this time his ideals still stood untarnished. If he married, he told his friend Gleichenstein, it would only be for love. The woman, therefore, must be beautiful, very beautiful, for, he said, he could never love anything which was not beautiful. "If I could," he added, with grim humour, "I should fall in love with

myself."

And these words were written long after the great romance of his life, a tragedy which might well have hardened the heart of the

most susceptible Adonis.

In 1801 Beethoven met and fell in love with the Countess Giulietta Guicciardi, a beautiful Italian lady to whom he dedicated his "Moonlight Sonata." She became one of his pupils, and the master's wondrous talents enslaved her so utterly that she learned to regard him as the most splendid man alive. And Beethoven, for his part, idolised her; she was his queen, his goddess.

"Life has been a little brighter to me of late," he wrote to a friend, "since I have mingled more with my fellows. I think you can have no idea how sad, how intensely desolate, my life has been during the last two years. My deafness, like a spectre, appears before me everywhere, so that I flee from society, and am obliged to play the part of a misanthrope, though you know I am not one by nature. This change has been wrought by a dear, fascinating girl, whom I love, and who loves me. After two years, I bask again in the sunshine of happiness, and now, for the first time, I feel what a truly happy state marriage might be."

But, none the less, he tried to turn his

But, none the less, he tried to turn his thoughts from matrimony. Experience had taught him a very bitter lesson. Besides, the Countess already was betrothed, and, if this alone were not enough to render it impossible for him to marry her, his deafness and humble station in life seemed likely

to prove insuperable obstacles.

And perhaps he acted wisely in preparing himself for the worst, for the Countess, after a long, fierce struggle with herself, followed the example of those who had gone before her and married another man, Count Gallenberg, the suitor to whom her parents had betrothed her. But Beethoven did not give way to idle recrimination. He sincerely wished her happiness, and even

lent money to his lucky rival.

But the Countess did not find happiness. Indeed, twenty-three years later, she came again to Beethoven, imploring for his love. But bravely he turned her away. "If I had parted thus with my strength as well as my life," he wrote, "what would have remained to me for nobler and better things?" But they were some consolation to him, these entreaties of an old enchantress. He could die now, knowing that one woman, at any rate, had required his love.

But there was also another, a cousin, strange to relate, of Giulietta Guicciardi. Beethoven met her, too, in 1801, and became her music master. But Thérèse von Brunswick learned to love the composer as never her cousin had done. Not merely his genius fascinated her, but also personality, and, for his sake, she would gladly have renounced everything else that the world might have

to offer her.

But, Beethoven, at this time madly in love with Giulietta, was blind to her devotion, impervious to her charm and exquisite beauty. And on his account she suffered greatly. It is a hard trial to stand by in helpless silence and watch the being one adores grow daily more infatuated with another. But Therèse endured the torture patiently. She allowed no one to suspect her secret. Only in her diary did she confide. "Mon maître," "Mon maître chéri," the words often figure there, and she dared not ever hope that he could be more to her than this.

And one day—this was the hardest trial of all—Giulietta came to her and sought

advice. Could she break off her engagement to Count Gallenberg, she asked, and marry "that beautiful, horrible Beethoven"? Would the reward be worth the sacrifice? Had she the strength to face the conse-It was not an easy question for Thérèse to answer. She suggested, therefore, that her cousin should obey the dictates of her heart. But Giulietta listened to the voice of wisdom.

And then it was, when she had deserted him, that Beethoven's eves were opened, and realised truth, that awoman loved him for himself, not merely for what his genius made him.

Some time later, in the spring of 1806, during the course of a music lesson, he began to extemporise a love song to that woman in his own inimitable manner. But, suddenly, he broke off in the middle of a bar, and gazed at her curiously. have been like a foolish boy," he at length, "who gathered stones, and did not observe the flowers growing by way." the

And there was no need for Thérèse to ask him for an explanation; there was no need for him to hear her question, for the voice of love can speak without the aid of words. Thérèse at last had found her happiness. That is all she knew; she cared for nothing else. The great dream of her longings had now been realised.

Of course, the engagement had to be kept a secret

The girl's parents never would have sanctioned it. Only her brother, therefore, was admitted to the lovers' confidence, and he did all he could to help them. Beethoven, meanwhile, set to work to prepare a home. But it would be a hard task; he was very, very poor, and was now no longer young and active.

For four long years he worked, the hap-

piest years in all his life. And then, when the goal already was in sight, in a sudden fit of frenzy, he broke his troth, wildly renouncing the very thing for which he had been striving all his life.

And Thérèse made no endeavour to turn him from his purpose. A wife, she thought, in spite of all, might prove a burden to him, might interfere with and handicap



eautiful, horrible Beethoven," whom many women loved, but who, none the less, died a Deaf and quick tempered, not even his all-compelling genius could induce any woman to make "That beautiful, horrible Beethoven," the supreme sacrifice of marrying him From a drawing by A. Wezer

his work. Yes, perhaps he would be happier alone in his misery. And so she left him, returned the letters which he had written to her, and with a heavy, sorrowing heart, went her own way.

But Thérèse kept one letter. "I have read it so often," she declared, in later years, "that I know it by heartlike a poem—and was it not a beautiful poem? I can only humbly say to myself, 'That man loved thee, and thank God

And was it not a letter to be treasured. "Still my thoughts throng to you, my immortal beloved," the writer said; "now and then full of joy, and yet again sad, waiting to see whether Fate will hear us. I must live either wholly with you or not at all. Indeed, I have resolved to wander far from you till I can fly into your arms, and feel that you are my home, and send forth my soul in unison with yours into the realms of spirits. Alas! it must be so. You will take courage, for you know my fidelity. Never can another possess my heart—never,

To Beethoven Thérèse remained always true, and, as she lay on her death-bed, asked that a cushion, which she once had made. might be placed in the coffin under her head. And in that cushion, long, long ago, she had sewn a spray of immortelles, attached to a piece of paper with this inscription:

"L'immortelle à son Immortelle—Luigi." Who dare say, therefore, that she did wrong in leaving Beethoven to go his melancholy way alone? A slave to his own grim tyranny, she saw that no woman could have brought him happiness.

But how different, how very different, is the story of Mendelssohn. His best biography perhaps is his own "Spring Song"; it is a

perfect picture of his life.

Care, worry, poverty, disappointment—none of these things were known to Mendelssohn. He lived always in an atmosphere of triumphant adulation. His parents doted on him; his friends, and they were numberless, adored him; and from his talents he reaped immediately a rich harvest of suc-Never was a mortal cess and fame. happier.

Sorrow persuades some men to marry early; loneliness, others. But Mendelssohn was urged on merely by a sense of duty. That he should marry soon was his father's dying request to him. Before this, although he had had several little love affairs, the idea of sharing his life with another had never

seriously occurred to him.

But now, in 1836, in obedience to his father's wish, he set out on a journey with the deliberate intention of finding for himself a wife. And Fate, as usual, guided his

footsteps with her wonted kindness.

At Frankfort he made the acquaintance of a certain Madam Jeanrenaud, the widow of a Protestant French clergyman. This lady had two daughters, both charming and both beautiful, especially the younger, Cécile, whom one admirer describes as the "beau ideal of womanly fascination and loveliness."

Be this description extravagant or not, she made an immediate and deep impression on the susceptible heart of Mendelssohn. He began really to think that his father's counsel had been wise. But, none the less, he was somewhat troubled. He regarded

it as a perilous journey—the road to the altar; he was not an impetuous youth; there was Jewish blood in his veins, and he deemed it more profitable to meditate before the event than to regret afterwards. Was he really in love? Or, did he merely think he was? These were the questions which presented themselves to him. before speaking to Cécile, he determined to test himself.

Accordingly he left Frankfort, and repaired to Scheveningen, avowedly to take a course of sea baths, but really to prove the truth of the adage which declares that absence makes the heart grow fonder. stayed at Scheveningen for a month, but, to his surprise, found that salt water, so far from drowning his devotion, imparted to it a new and irresistible vigour. Before long it overpowered him utterly, and he hastened back to Frankfort. There, on September 9, 1836, he offered Cécile his heart and fortune.

And they were both graciously accepted. My head is quite giddy from the events of the day," he declared, in a letter to his mother. "It is already late at night, and I have nothing else to say, but I must write

to you—I feel so rich and happy.'

In the following March they were married. And than the case of Cécile and Felix Mendelssohn it would be impossible to find a more striking exception to prove the rule that the course of true love never runs smoothly. If ever a marriage was made in heaven theirs was.

Indeed, in 1841, in a letter to a friend who was about to be married, Mendelssohn wrote: "If I have still a wish to form it is that your blissful betrothal mood may be continued in marriage; that is, may you be like me, who feel every day of my life that I cannot be sufficiently thankful to God for my happiness.'

Cécile bore him five children, and in them and in their mother were centred all his interests. "The pleasure in his simple homelife," declared Grove, "is very genuine and delightful. . . . And the best part of every pleasure is gone if Cécile is not there. His wife is always in the picture."

And in 1847, when the end came, although he was only thirty-seven years of age, he

died in peace, for she was at his side.

"So I am to be a saint!" he once wrote to a friend who told him that his ideal life obviously made him a candidate for this distinction. "If people, however, understand by the word 'saint' a Pietist, one of those who lay their hands on their laps and expect Providence will do their work for them, and who talk of a heavenly calling being incompatible with an earthly one, and are incapable of loving with their whole hearts any human being or anything on earth—then, God be praised, such a one I

as I live." He was, then, quite human in spite of all.

At any rate, he was-Mendelssohn.



By THE REV. E. J. HARDY

Author of "How to be Happy Though Married," etc., etc.

How "Punch" Defined Flirting—Why Business Girls Make Good Wives—The Girl Who Attracts—The Man's Ideal—When "Jilting" is Permissible—When "the Heart is Put to School"

COURTING and flirting differ from each other as a good thing differs from a bad one. Courting is good and beautiful, flirting is flippant and vulgar. Flirtation has been described by "Punch" as "a spoon with nothing in it." Courtship, though it may be a spoon, too, is a spoon with something in it—that is to say, the intention to marry. Flirting means attention without intention.

Flirting is as hateful as honest courting is beautiful. Healthy young men and maidens have no time for a pursuit that means nothing, certainly nothing good. They prefer to mount their bicycles and wheel away to where they can hear birds sing

songs which are not unmeaning.

We have heard of an Eastern custom which enjoined that on the day of her marriage the bride should sit all the afternoon with her face to the wall. If anyone spoke she was not to answer. This was supposed to typify her grief at leaving the state of single blessedness. An English girl may not feel this poignant grief at getting married, but if she can make her girlhood happy by putting it to a good account, she will not be ready to accept the attentions of the first person who desires to marry her, and make her a miserable woman.

How to Attract

As to what she can do to make herself more attractive, this depends on the kind of man she wishes to attract. If, however, she desire a good, worthy husband, she had better use no art, but simply be her own natural self.

A correspondent of an American newspaper has discovered as the result of her observations that the girls who are most successful in getting husbands are those who have learned to earn their own livelihood in useful employments. And this is as it should be, for a girl who has felt the respon-

sibility of necessary work is likely—other things being equal—to make a better mistress of a home than a girl, however charming, who has had nothing to do but look pretty all her life.

Marriage is not all billing and cooing,

as many brides expectant suppose.

We must give all the nice, modest girls we know credit for not consciously endeavouring to catch husbands, but there are those who, instead of making themselves useful, and calmly resting in their maiden dignity, think only of getting married, and use questionable means to achieve their purpose. One of these questionable means, and one that defeats itself, is for a girl to woo before she is wooed. A girl who courts a man may think that she is making an impression, for her attentions please and flatter him; but she does not win his love. In disgust, he turns to someone else whose womanly reserve keeps him on tenterhooks, and gives a zest and romance that were wanting in the other affair.

The Flirt

To do flirts justice, however, it may be admitted that many of them have no matrimonial intentions. Indeed, they are not serious enough for that. All they want is to get fun and win admiration. This sort of girl not unfrequently assumes a "fast" style of talk, manner and dress. In doing so she makes a great mistake. A loud girl may attract attention, and have half an hour of popularity with a certain sort of men, but she will never gain the lasting regard of the judicious.

Whatever men may be themselves, they like gentleness, modesty, and purity in act and thought in women. They think that women should be the conservators of all that is restrained, chivalrous, and gentle. To encourage a young man's attentions for the pleasure of exhibiting him as a conquest.

or for the purpose of exciting the assiduities of another person, or from any motive except the impulse of regard, is so cruelly deceitful and dishonourable that only a thoughtless and unprincipled woman will do it.

On Breaking an Engagement

But although the word "jilt" always carries with it strong reprobation, it becomes at times a necessity to break off a matrimonial engagement. A girl should be sure that a man means something, and that he has a good character, before allowing him to pay her attention, but if she discover that his love has grown cold, or that he has formed some habit which would unfit him for domestic life, it is much better for her to risk being called a jilt than to bring upon herself and perhaps unborn generations intense misery.

A female flirt is not an amiable character, but she is not nearly so contemptible as the male of the species. Even if a girl be one of those emotional young persons who easily fall in love, or imagine that they do, a truly chivalrous man will rather save her from herself—from her own indiscretion—than make

a fool of her.

We need not be so long in love-making as used to be the fashion, but a certain amount of time spent in wooing is owed to any girl who is deemed worthy of being asked in marriage. When a man proposed too prematurely, as she thought, to a certain Scotch girl, she answered, "'Deed, Jamie, I'll have you; but you must give me my dues of courting for all that." She was right. The girl who makes herself cheap and throws herself at her lover ceases to charm.

Courtship

The celebrated physician, Abernethy, wrote to the lady of his choice, Miss Anna Threfall, that he would like to marry her, but as he was too busy to make love, she must entertain his proposal without further preliminaries. There would be no excuse for a man less usefully employed than Abernethy to rush things in this way, and even he might have discovered that love-making, or anything else that softens hearts and sweetens manners, is not a waste of time.

There is a tendency now to put everything "through" by telegraph and telephone, but there should be one exception. If big business and diplomatic transactions, and the affairs of the head generally, are now settled in no time, it should be different with the affairs of the heart. We cannot afford to cut short courting days, for in them men and women are at their best. We see this amongst birds and beasts. The resplendent plumage and glossy fur which they obtain in the courting days of spring are not more natural than are the generous feelings and enthusiastic ambitions of young men and young women when they gently turn to thoughts of love.

At an examination for a Civil Service

appointment a candidate was observed to take something from his pocket; whenever a stiff piece of work was reached, out it came. The examiner thought that he had caught the young man copying, and demanded to see what was in his hand. The man blushed, but handed it to him. It was the photograph of the girl whom he hoped to marry if the appointment were obtained. He had been gaining inspiration from her dear face.

This is a beautiful illustration of the power which love has to urge us to be and

to do our best.

The School of Love

. When taking delightful walks on sweet summer evenings, pure and faithful lovers build castles in the air. Some of these may reach to Heaven, for they may be the beginning of mutual improvement and mutual work that will fit the happy pair, after a useful life here, for a better one beyond. When a young man falls in love, his heart is put to school; and our hearts want schooling even more than do our heads.

You love? That's high as you shall go; For 'tis as true as Gospel text, Not noble then is never so, Either in this world or the next.

"Believe me," says Ruskin, addressing girls, "the whole course and character of your lovers' lives may be in your hands; what you would have them be they shall be, if you not only desire to have them so, but deserve to have them so."

There are those who never seem to think that love has a sacred and a serious side, that it is more than "a modern fair one's jest," more than a fit subject for banter and fun. It is not so, however, with thoughtful people. They appreciate the beauty and understand the immense importance of falling in love.

When our late Queen was going to be married, her subjects were delighted because

it was a love match.

"It is this which makes your Majesty's marriage so popular," said Lord Melbourne.

A President's Wooing

Very beautiful was the courtship of the American President, Mr. McKinley. He was a Methodist Sunday-school teacher, and the lady conducted a Bible-class in a Presbyterian church. At a certain street-corner each Sunday they met, and used to chat about their work.

For several months this continued. Then one afternoon he said to her: "This separation each Sunday I don't like at all; you going one way and I another. Suppose after this we always go the same way.

What do you think?"

"I think so, too," was the reply.

All courtship should prepare people to go the same way, or at least to agree to differ about tt.



This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. is written by leading authorities, and deals, among other things, with: The House

2 110	110430
Choosing a House	Heating, Plumbing, etc.
Building a House	The Rent-purchase Syste.
Improving a House	How to Plan a House
Wallpapers	Tests for Dampness

urchase System n a House ampness Lighting Tests for Sanitation, etc. Housekeeping

Cleaning Household Recipes How to Clean Silver How to Clean Marble Labour-saving Suggestions, etc.

Furniture Glass Dining-room

Kitchen

Home-made Furniture Drawing-room

Nursery, etc. Servants Laundry Plain Laundrywork Wages Registry Offices Fine Laundrywork Giving Characters Flannels Lady Helps Laces Servants' Duties, etc. Ironing, etc.

SOCIABLE SETTEE

An Encouragement of Sociability—The Settee is not a Lounge—Some Simple Settees—A "Courting Chair"-The "Top Note" in Furnishing-Stripes, and Discretion in Their Use-Upholstered Settees-The Cost of a Good Settee, Modern or Antique

THE settee is one of the most useful pieces of furniture, for though it accommodates two or three persons, it certainly does not take up as much space as do two or three chairs, a fact which is a distinct advantage now that the flat is in favour as a residence.

The modern builder does not allow us much 'floor space in our homes.

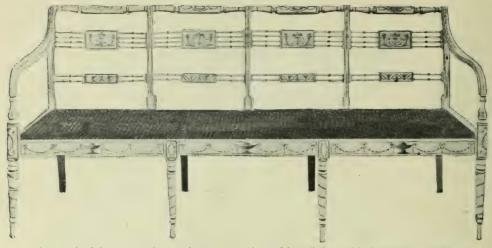
Though possessing some of the advantages of the sofa, the settee does not suggest the same possibilities of lounging or reclining at full length; for, though it is probable that the couch was known first in England in the seventeenth century, and, like the sofa, divan, and settee, owned the old oak settle as ancestor, yet each of these developments retains its special characteristics.

Shakespeare

speaks of Malvolio's "branch'd velvet gown" having come from a "day bed," so that upholstery and cushions were undoubtedly a part of that antique form of couch. With the settee we do not always find cushions either necessary or convenient.



A fine modern reproduction of an old pattern-artistic, yet eminently comfortable Messrs. Liberty & Co.



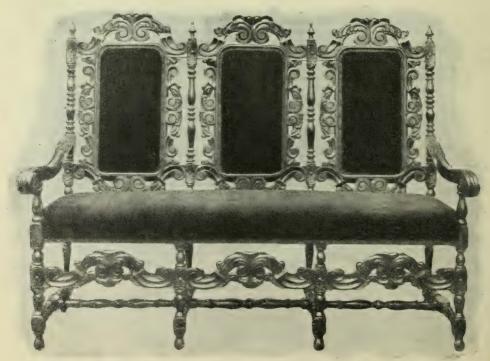
An example of the cane-seated settee of a past age, with graceful spindle legs and finely painted arms and bars

sofa, on the other hand, cushions and bolsters are always used. The word sofa is derived from the Arabic "suffah," meaning a couch or place for reclining before the door of an Eastern house.

An ottoman also comes to us from the East. This "stuffed seat without a back, first used in Turkey," obviously suggests the Ottoman Empire and all things Turkish. The French equivalent, the divan, is the name given to the seats in a Turkish council chamber, and also to the hall or council itself.

Since the seventeenth century the settee

has played an important part in the embellishment of the state rooms of a house. At the present day we find settees in our drawing-rooms, in the fine galleries of large houses, or in sitting-room halls, where an important-looking and artistic seat is often desirable. From bed-rooms, morning-rooms, boudoirs, or smoke-rooms, the settee is absent, so that in illustrating useful examples of this special piece of furniture we show specimens which, through their fine quality and beauty, are of the expensive rather than the cheap and simple ameublement.



A magnificent carved antique settee from the famous Stowe House collection. The execution of this piece shows high artistic achievement

There are, however, plebeian editions of the two or three chair piece, which we call the settee. Chippendale and his school made settees which are exactly like two armchairs placed together, except that the arms which would divide the two sitters are absent; there is an arm on either side, and that is all.

Such a piece in the days of Louis XVI. was called a causeuse, a very happy title, for such close proximity is certainly conducive to intimate conversation. In those days when the tapestry factories of Beauvais and Gobelins were busy making chair seats and backs, important designs for causeuses, or settees, gave an opportunity to artists to show their skill in pattern designing.

Simple Settees

The writer has seen a settee in the pattern

of the friendly Windsor chair. This seat, which is probably about a century old, was picked up at a sale of the effects of an old Suffolk farm, and its local name was a "courting chair." It was shaped exactly like the old Suffolk wooden-seated chair, except that sufficient room was allowed for two persons on the duplicated seat. Many were the jokes perpetrated by the local auctioneer when a bid was asked for the " courting chair," and many the blushes of the bucolic purchaser who got it for three halfcrowns.

The cane-seated settees of a past age tractive, being so wide and low that

they are most comfortable to sit upon, yet so graceful, with their spindle legs and fine curved arms and bars, that they do not give a sense of heaviness and of filling up space, as do upholstered and cushioned pieces of furniture. It does not seem that these cane or rush-seated settees are being revived, but they certainly should be. The woman who can afford time and money to purchase individual furniture would do well to order such a specimen to be made for her drawingroom, and would probably set a fashion which would benefit many other women.

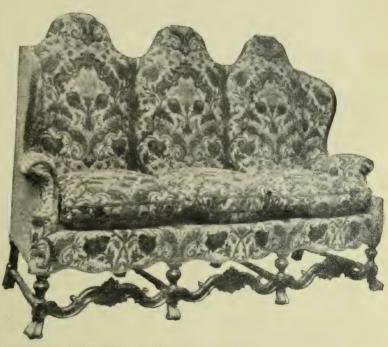
The third antique example illustrated shows a compromise between the all-over upholstering of most modern specimens and the cushionless Sheraton pieces, with their

cane seats and finely painted scroll-work and panels.

This carved pear-wood settee has a most comfortable padded back, and a hard-padded seat. It is a very fine specimen, and gives character of its own to the home which it adorns. It is an ideal seat for reading or sewing, while its character as a causeuse is unimpeachable.

The modern settee, more fully upholstered and with movable cushions, is also of the William and Mary period. Its carved stretchboard and feet are very ornamental, and its high back gives a fine opportunity for a bold pattern in brocade. It is in itself a distinctly decorative asset, which should not be overlooked when furnishing a hall or drawing-room.

It is a good plan to buy an important piece



are extremely atthe use of handsome brocade Messrs. Liberty & Co.

of furniture, such as a settee, fairly early in our proceedings when furnishing, and to make if the clou of the decoration and colouring. Let us not be obsessed with the "all-to-match" idea, for therein lies madness, or, what is almost worse from the would-be successful furnisher's point of view, monotony.

Colour Schemes

Use your settee as the top note, and group your colours and patterns or plain surfaces round this one important piece. Its beauty will thus be accentuated, instead of marred or diminished, as it would be if each insignificant but useful chair were clothed in the same brocade as the settee, and the window curtains made of the same pattern.

It is always a pity to split up the interest of a good specimen of furniture, whether it be modern or antique, by reproducing it in miniature in any smaller pieces. Be content, therefore, with employing a fine, bold-patterned brocade on the settee if it is upholstered, and on its cushions.

If a plain material is chosen, in wool damask or in Utrecht velvet-that oldfashioned material which is now made in such lovely colours, and wears so well—then let the "top note" system be adhered to

still.

Suppose the drawing-room has a grey, rose-wreathed carpet, and that rose cushions and curtains adorn the room; then let the settee be upholstered in the bronze-green or rose foliage, and let it be the only green note in the room. In an indigo-blue decorated hall, have the settee a tawny orange, as a link between the woodwork and the parquet flooring. It will then be a good decorative feature, a top note of fine value in what might otherwise have been an insipid apart-

"Stripiness" is much indulged in by some notable furniture makers of to-day, and is pleasing when used for settees, provided their general outline is reminiscent of the Louis period in France, which was the time

to which stripes rightly belong. The high back, usually, though not always, a characteristic of the settee, suits striped materials, and the effect of additional height is given by the use of striped upholstery.

The Cost of Settees

With regard to the price of settees, almost any sum may be expended, and the deeper the purse, the more elaborate, and not necessarily the more pleasing, may be the settee.

The settee is not one of the cheap pieces of furniture. In price, a modern upholstered example ranges from £6 to £12, about the same price as a sofa, and not quite so expen-

sive as a Chesterfield.

Cheaper settees are to be had, but we speak of good, artistic furniture, capable of sustaining hard wear. Occasionally, small settees are included in the specially cheap suites of drawing-room furniture which are so much advertised. Such settees are, of course, of the quality which a firm of good reputation finds it useful to produce.

As regards old examples, one may pick up a settee for £4 or £5. This will be of the old cane-seated variety. If the settee has elaborate carvings or painted medallions, the price will be more than double, for good examples are much sought after nowadays.

TABLE DECORATIONS FOR CARD-PARTIES

By LYDIA CHATTERTON, F.R.H.S.

A Design for a "Progressive Hearts" Tea-table-A New Idea for a "Bridge" Tea-A "Queen of Hearts" Fancy—A Scheme to Use when Flowers are Scarce—An Arrangement in which Cards Play a Part

CARD parties are such a recognised form of entertainment that some novel schemes for table decorations for these occasions will

certainly prove acceptable.

Such parties are certainly the easiest form of entertainment for the hostess, for, with the exception of providing suitable refreshments and prizes—if the game is to be progressive—her duties are practically nil.

As afternoon parties of this description are as numerous as evening ones it will be

useful to give first some suggestions for the

tea-table.

This scheme will be found pretty for the tea-table of a "Progressive Hearts" party. The highly polished oak table needs no cloth, but pretty lace d'oyleys are placed under the tea-plates. If these d'oyleys are heartshaped, so much the better.

A "Progressive Hearts" Party

The design for the centre consists of entwined hearts formed of Parma violets. In each heart a white Coalport figure vase is placed, filled with growing primroses and moss. This design is suitable for any small blossoms that are in season.

The flowers used to form the hearts on

the table should be stripped of their stalks and threaded on to cotton; it is then quite easy to form the shape of a heart with them. Have the cakes made heart-shaped and prettily iced to match the flowers used, tinting them in this scheme palest primrose and violet.

Use heart-shaped souffle cases for the sweets, and fill them with fondants tinted

to match the cakes.

A Novel "Bridge" Table

For a progressive whist tea-party use a bright scarlet silk shade for the electric light above the table, or, failing this, a lamp with scarlet shade. On the silk shade string with black bébé ribbons garlands made of

the tiniest patience cards.

Beneath the light, on the cloth, in the centre of the table, arrange a heart, a diamond a club, and a spade, one to face each side of the table. Form the heart and diamond of scarlet geranium, or any other scarlet blossom, and the spade and club of black violas or pansies. If you have not these flowers, use scarlet and black bébé ribbons. The effect is very striking on a snowy white cloth.



In the centre of each device place a stand of small cakes shaped to match. Queen cake tins can be purchased at any large store in the form of hearts, diamonds, clubs, and spades, and pastry-cutters to match can be obtained also, so that the biscuits and sandwiches can also be cut in these forms.

For a "Bridge" tea a quaint idea is to make a design which is a play on the word.

Purchase a Tower Bridge in cardboard from a toyshop, and then cover it with flowers, tying them on with fine wire. Place the bridge over water, represented by a piece of mirror, and bank the mirror on either side with moss and ferns, or flowers and small grassy reeds. Place some tiny white swans and boats on the mirror, and fill them with sweets.

The Queen of Hearts

A charming idea for the dinner-table for a "Progressive Hearts" party would be to dress a lady model doll as the Queen of Hearts, Arrange her hair in a fashionable mode and make a crown of gilded cardboard ornamented with jewels. Her dress should be of white satin and lace, sprinkled with tiny red velvet hearts. She should wear a red velvet cloak with border of miniver; any strip of white fur can be utilised for this by painting some black dots upon it. Adorn the wee lady with many rows of pearl beads and place her in the centre of the table on a cluster of roses, red and white, being careful that her cloak is of the same tone of red as the roses.

Provide a rose for each guest and garland the table with tiny hearts cut out of red

paper.

A dainty card party scheme that could be used with advantage when flowers are scarce

is shown in an illustration.

A candelabrum is used as a centre and the candle-shades are novel in design. Red silk has been plainly stitched over asbestos frames, and this has been covered with a

row of small patience cards stitched on at their base. They are edged with white glass bead fringe, which shines like dewdrops in the candle-light. To hide the stitches a narrow red edging is used.

The candelabrum is of silver, and at its base rows of tiny silver paper "Good Luck"

horseshoes are placed on the cloth.

There is a growing fern of small dimensions on each side of the table, and the pot-covers for these ferns are also a novel feature. They are made of ordinary playing cards, using ace, king, queen, knave of hearts for one, of diamonds for another, of clubs for a third, and spades for the remaining one.

With a small gimlet make a hole in each top corner of the cards and fasten them together by threading these holes with red bebe ribbon and tying a bow as seen in the

illustration.

Garlands of ribbons or blossoms threaded on to cotton are suspended from the branches of the candelabrum to the bows on the potcovers.

Another Suggestion

Yet another pretty scheme is shown in which cards play a prominent part.

The centre here is a vase of red and white carnations and asparagus foliage. The cloth is a lace inserted one and is used over a red

The candlesticks are of white glass with fluted red silk shades. Lines of patience cards are used to form a pattern on the cloth, and groups of threes are placed around. Six sweetmeat cases are made of souffle cases covered with cards and filled with red and white sweets.

Special menu cards and guest cards can now be obtained for card parties, and add greatly to the appearance of the table.

The prettiest guest cards for heart parties bear a king of hearts on the ladies' cards and a queen of hearts on those of the gentlemen.

ECONOMY IN LIGHTING

Continued from page 3347, Part 28

Cleaning Oil Lamps-How to Trim Wicks-Reservoirs and Chimneys

When cleaning oil lamps first remove all W globes and chimneys and clean them first, as there will be less likelihood of getting them soiled with oil than if they are cleaned later. They should be laid aside in such manner that they will not be likely to roll off or fall to the floor. The lamp wicks The carshould then receive attention. bonised portion of the wick should be wiped away with the duster, and all débris removed from the burner inside and out. If a new wick is to be inserted, it should be perfectly dry. Wicks which have been soaked in vinegar and then dried are said to burn better than those not so treated, but a perfectly dry wick of suitable make should give no trouble.

Wicks are apt to become clogged with

sediment from the oil, and then burn badly because they offer obstruction to the flow of oil. They may be recognised to be in that condition by their dark colour, and should be discarded for new ones; but if not already nearly consumed, the economically minded may wash them thoroughly with soap-powder, and when thoroughly dried they may use them again.

New wicks should be cut carefully with the scissors so that every part is level with the wick tube. Flat wicks should have the two corners cut off and rounded, or the flame will be projected at each side, with the

danger of breaking the chimney.

All wicks should fit their tubes exactly i.e., neither too loosely nor too tightly. In the former case there is the liability of the wick dropping into the container, with the added risk of an explosion, and in the latter case there will be obstruction to the oil flow.

Duplex burners which have a supplementary feed wick should have the latter renewed as soon as it darkens from sediment, or its action will become less efficient, and the lamp will burn badly.

Wicks should be inserted from below, and should not be lighted until it is seen that the

oil has entirely permeated them.

When the wicks of all the lamps have been cleaned and all particles of carbonised matter removed from the burner and lamp parts the containers may then be replenished. This should always be done in a good light, or over-filling will inevitably take place. The tin funnel should be inserted in the filling orifice, and the oil cautiously poured in from the filler, which in its best form is a tin receptacle with a long, curved spout.

Over-filling most often occurs through under-estimating the amount of oil remaining in the container. The exact level of the oil

may readily be determined by inserting a stick of wood through the orifice, and noting the extent to which it is wetted by the oil. The funnel should always be examined before use to see that its tube is not obstructed.

Never fill entirely. An air space should always be left above the oil, otherwise its flow through the wick

will be sluggish, and smoke and smell will result when the lamp is first lighted.

After filling carefully, wipe the lamp to remove every vestige of oil. The unpleasant smell from badly tended lamps generally arises from the vaporisation of oil left on the outside of the lamp.

Lamp Chimneys

It is quite possible, with due care and proper appliances, to conduct the whole of these operations without soiling the fingers.

Lamp reservoirs should periodically be

emptied and cleansed of sediment.

Lamp chimneys should be of the best quality, and of the correct pattern for each type of lamp. Though good quality chimneys are generally well annealed in the manufacture, it is a good precaution to treat them at home to a supplementary annealing process by placing them in a fish-kettle of cold water, and gradually bringing it to boiling point, after which it should be set aside to cool very slowly and the chimneys not removed till the water has become quite cold again:

Lamp chimneys which have been once in use should never be washed in water or wetted. The cleaning should be done with a brush, the final polish to the inside being put on with a duster wrapped round the brush. Shades and globes may be washed with soap, and should be quite dry before they are replaced.

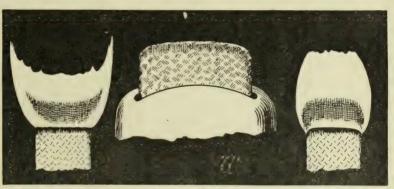
Lighting a Lamp

In lighting a lamp, care should always be taken not to allow match heads to drop into the burner, and see that no loose fibres project from the wick. Do not turn on the light full at first, but give a little time for the lamp to warm up to its work.

Lamps should not be set in draughty places, or there will be danger of breakage

of chimneys and globes.

If a lamp smokes or burns badly when first lighted, extinguish it immediately, and trace the cause. Obstructed air passages, either in the burner or central tube (if such exist), are most often the source of this kind of trouble. In the case of central-draught



The flame that smokes and smells

How to cut a flat wick

Correct form of flame

The incorrect and the correct ways of trimming a lamp wick. On the accuracy with which this operation is performed depends the brilliancy and steadiness of the flame

burners it is common for the spreader to be absent, the lamp-trimmer having forgotten to replace it.

When lifting a central-draught lamp do not grasp it at the point where the air enters the central tube below the container, or smoking and possible extinction will result.

Always see that there is ample free air space above the lamp, and that it be placed where there is no danger of it igniting anything combustible. The heated current of air from a lamp occasionally will ignite substances at some considerable distance above it. At a distance of eighteen inches it has been known to melt a hole in a Britannia metal dish-cover.

Lamps give off dense smoky fumes when the air supply is insufficient for the complete combustion of the oil. This may result from obstructed air passages, an uneven wick, or a wick turned up too high.

The cause should be at once determined, and the fault remedied.

Lamps should never be turned low. It

is better to extinguish and re-light them, if the light be not wanted in the interval. When turned low, a certain amount of vaporised but unburnt oil escapes into the room and taints it with its characteristic

In extinguishing a lamp do not blow down the chimney. In badly constructed lamps this may cause an explosion by igniting the oil vapour in the container. lamp may be extinguished safely by blowing across the top of the chimney, if the knack be acquired, but, on the whole, it is safer to turn down the wick and allow the lamp to go out of its own accord, which it will do as soon as the oil left in the upper part of the wick is consumed.

Lamps which give a dull yellow flame are generally at fault in some minor particular, but in some cases it may be the quality of the oil. Most well-known brands of lighting oil are, however, quite satisfactory in lamps of good construction, properly managed, and the lamp should be suspected and examined before condemning the oil. surest indication of bad oil is that it burns badly in all the lamps.

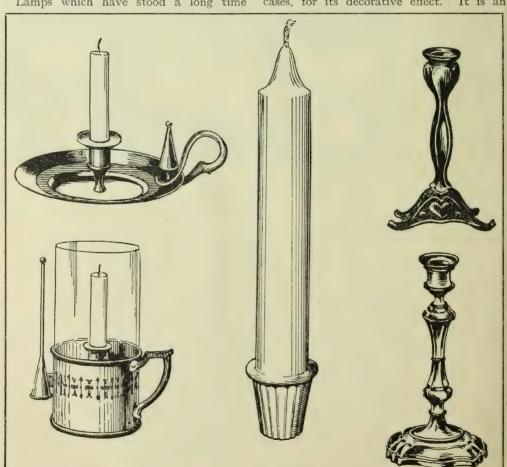
Lamps which have stood a long time

without being lighted should be re-trimmed and cleaned before being put into use, as there is sure to be a collection of dust upon the wicks, and the oil often creeps up and over the metal-work in a thin film, which gives out an objectionable smell when the lamp is lighted.

The benzoline lamp was at one time a popular household lamp, but now is somewhat discredited. Its chief merit is that the spirit cannot escape in the event of the lamp being overturned, because it is held by the spongy or other porous material with which the reservoir is packed. Benzoline is unsuitable for lamps of large size, but for hand lamps it is a simple and economical illuminant. The flame is easily extinguished by draughts. This, with the fact that benzoline is a dangerously explosive spirit, owing to its extremely volatile nature, probably accounts for the decline in favour of the benzoline lamp, which finds its most extensive application in cab and carriage lamps.

Candles

The candle still has its sphere of usefulness. It is valued for its portability, and, in some cases, for its decorative effect.



There is also shown a modern self-fitting candle, which can Some candlesticks of various designs, for standing and carrying purposes. be used with any make of candlestick

expensive source of light, but, as it is mostly used only as a supplementary illuminant, it hardly comes into competition with oil, gas,

or electric light.

There is so little difference in price between good and inferior candles that it is true economy to buy the former, which are less liable to "guttering," and therefore less likely to scatter their grease upon carpets, tablecovers, and the clothes of careless carriers.

Candles of paraffin wax, or of a composition containing that ingredient in a large proportion, are the least liable to guttering, and they may be recognised by the rounded edge formed at the top in burning. Candles which burn with a sharp edge generally contain stearine, and the hot grease easily breaks down the thin barrier and escapes.

Candlesticks

Much of the trouble experienced with candles might easily be avoided if the makers of candlesticks would adopt a standard size for their sockets. But so simple a proceeding seems to have been unwisely ignored, and, as a consequence, the users of candles have either to effect a rough and ready fit by means of paper wrapped round the candle, or to buy self-fitting candles, which generally overcome the difficulty.

Portable candlesticks should have a wide tray to catch falling grease, and to give stability. They are easier to clean if made of plain metal or porcelain than when ornamented. The extinguisher is an adjunct which has not lost its usefulness. It is easy to blow out a candle, but a too vigorous effort is liable to cause a cascade of molten grease, the destination of which is unseen in

the ensuing darkness.

Portable candlesticks provided with a bellglass shade are the best for bedroom use, as they protect the wick from draughts, and arrest all grease splashes. Their only demerit is that they become unsightly when their glasses are splashed, and the cleansing of the glasses, involving, as it does, the use of heat, leads to fractures.

Candle-shades, used principally for decorative effect, are valuable also as draught shields. Those which clip on to the candle body are not so efficient as those which descend as the candle burns, for the latter,

in a large measure, check guttering.

There is a device embodying the carriage lamp principle, which avoids guttering. Its sphere of usefulness is in the sitting-room. The light being at a constant height is a convenience, and lends itself to the use of a stabler form of shade carrier.

Night-Lights

Night-lights may be considered as candles of a special kind, and are too well known to call for description. Usually they are burnt in a saucer of water as a safeguard against fire, and to keep the base of the wick cool and in position.

Special night-lights are sold which may be safely burnt without the water bath. Certain brands are supplied with suitable glasses.

Night-lights have found a sphere of usefulness for decorative purposes when burnt in the ornamental glasses known as "fairy lights." They are employed for effect on table-centres in the drawing-room, and for outdoor illumination.

Medicated night-lights are also prepared, with eucalyptus oil and other antiseptic substances for use in the sick-room.

SERVANTS' DANGERS AND TEMPTATIONS

By ELIZABETH STENNETT

Continued from page 3348, Part 28

The Area as a Hunting Ground of the Blackmailer—The Responsibility of the Mistress—The Wiles of the Cheap Hawker—The Old Clothes Dealer—The Fortune-teller—Area Pests—Sanitary Disadvantages of the Area House

An exceptionally unpleasant type of area pest is seen in the blackmailer, whose mode of procedure is made easy by a gossiping servant. There is no doubt that our servants know far more about us than we imagine, and the discreet maid who can hold her tongue is not so common as might be It is not difficult for a clever scoundrel to get information from foolish maids which may be turned to account for purposes of blackmail. A little judicious questioning about the son of the house, for example, the hours he keeps, if he stays out at nights, the names of his friends and his clubs, will often result in a clever story being concocted which can be held over the head of a simple youth who stands in awe and fear of his father. A few pounds is, in his opinion, a small price to pay for the silence of the blackmailer, who appears to know so much more than he actually does.

It must be remembered, too, that other members of the family beside the son may also become victims of a scoundrel of this description. Of course, the remedy is to hand the villain over to the police instantly; but here, as in everything else, prevention is better than cure, and the mistress should in a kindly manner make the younger servants clearly understand how wrong and dangerous it is to gossip about the private affairs of the family.

A mistress ought to recognise that she has a definite responsibility towards her maids, and is for the time being in the position of guardian to them. She has no right to regard them as mere machines, with no claim upon her beyond the regular payment of their wages. It is, therefore, her duty to guard her servants against the vendors of cheap jewellery and laces and the like, who find their best customers at the

area door. It is a very exceptional girl who, with her quarter's wages in her box, can resist the fascinations of a gorgeous watch and chain or a piece of imitation jewellery, which, in her eyes, is the exact replica of that worn by her mistress. A month's wages quickly goes into the pocket of the persuasive merchant of the area, and the deluded girl receives in exchange an article probably worth about one-quarter of what she pays for it out of her hard-earned wages.

The Menace of the Area Tout

To make matters worse, these dealers generally offer to accept payment by easy instalments, and this is one of the most rascally dodges of the scoundrels who live upon the simplicity of servant girls. Sooner or later, it generally happens that the payments fall into arrears; and if they do not, it is an easy matter to pretend that the remittance was lost in the post, and did not come to hand. Threatening letters—often appearing to come from solicitors—are then sent, and the unfortunate girl is reduced to such a state of terror that the agent gets her entirely under his thumb. She is practically forced to buy more rubbish, and so to increase her indebtedness until she finally becomes so involved that she obtains money by some wrong method to save herself, as she thinks, from being sent to prison.

In one case, a servant girl was first persuaded to purchase a so-called gold watch for \$\frac{1}{25}\$ by instalments, and soon afterwards a chain to match it for \$\frac{1}{3}\$. A little pressure induced the girl a few weeks later to buy a "tailor-made" dress for 45s. The matter came to the knowledge of her master, who promptly took such steps that the agent disappeared in a hurry. It was found that the \$\frac{1}{25}\$ watch was one of those sold in the shops at 30s. the chain, at a generous estimate, was worth \$\frac{1}{21}\$, and the tailor-made costume was a ready-made garment that could be obtained anywhere for 15s. For these the servant had agreed to pay weekly instalments which amounted to more than her wages.

Lottery Tickets

Scores of cases are known where servant girls have run away from their employment and from their homes through fear of being sent to prison for debts thus contracted, and in one recorded case the poor girl committed suicide.

The writer knows of a respectable cook in a middle-class household who spent the whole of her quarter's wages in buying a mandolin from an itinerant area merchant. Whether she intended to obtain tuition in mandolin playing on her night out was not very apparent, but possibly the mere ownership of something so "genteel" went a long way towards satisfying her aspirations after higher things.

Another area danger to servants is seen in the vendor of lottery tickets, which illegal proceeding is far more prevalent than is commonly known. The maid-servant buys a ticket for a shilling or so in the hope that she may obtain the lucky number that will bring her a prize of £20 or more. Of course, it goes without saying that the chance of winning the prize is a very remote one, and the money paid may be practically regarded as thrown away; but the far more serious evil of the practice lies in the fact that it fosters an unthrifty and gambling spirit. This often develops into a thorough fever of speculation, and the girl, instead of saving her few pounds, throws them away in the hope of some day winning a little fortune.

The Old Clothes Dealer

Another area pest is the old clothes dealer, who is generally a Jew, and sometimes a woman. Unsuspicious mistresses are apt to overlook the danger which lurks behind the apparently harmless old clothes dealer. It is, however, well known that this individual is open to buy other things, and that his visits are a strong temptation to maids. If the girl has no old clothes to dispose of, she will often be asked, "Have you nothing of your mistress's to sell?" And thus a direct temptation is placed before the weak-willed although well-meaning girl. An additional inducement often lies in the offer of an apparently valuable ring or brooch in return for some old clothes.

It is a very doubtful kindness on the part of a mistress to give her old clothes to the servants. They are generally sold, and such transactions often bring the maids into undesirable relationship with dangerous people. In any case, the selling of old clothes, bottles, or other articles at the area door should be strictly forbidden by the mistress of the house.

Photographers and Fortune-tellers

Another dangerous visitor, although of minor importance, is the area photographer. Woman, whether upstairs or down, is inherently vain, and the mistress, whose face looks from the drawing-room table and mantelshelf in half a dozen different positions, will have a fellow-feeling for her pretty house-maid when she wastes her much-needed money upon a pictured representation of herself taken in the area. The servant girl will often go shabby for weeks in a worn-out house dress rather than forego the delights of being photographed in her summer hat; and the larger the hat and the more startling the photograph, the better satisfied is she.

A much worse visitor to the area is the fortune-teller, who calls oftener than the average mistress imagines. These impostors appeal especially to the uneducated class, and it is among servants that they ply their trade with the greatest ease. The stereo-typed sketch of a fascinating young man and a brilliant future in store for the cook may sometimes be harmless enough; but, in any case, this sort of thing takes the cook's attention off her work, and the household dinner is apt to suffer as a direct result of her visionary day-dreams.

To be continued.



In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in:

Home Dressmaking

How to Cut Patterns Methods of Self-measure-111.P11.t Colour Contrasts

Boots and Shoes

Choice How to Keep in Good Condition How to Soften Leather, etc.

Home Tailoring Representative Fashions Fancy Dress Alteration of Clothes, etc.

Choice

How to Preserve, etc. How to Detect Frauds Millinery

Lessons in Hat Trimming How to Make a Shape How to Curl Feathers Flowers, Hatpins, Colours, etc.

> Gloves Choice Cleaning, etc. Jewellery, etc.

APPLIQUÉ CRETONNE

By MURIEL G. NEWMAN

Applied Upon and Veiled by Dewdrop Chiffon or Net-Simple and Fascinating Work-The Choice of a Design-A Dainty Scarf-Charming Effects of Cretonne applied to Articles of Dress-An Evening Dress for a Young Girl-An Original Idea for Bridesmaids' Frocks

BEAUTIFUL effects may be achieved by the application of designs cut from cretonne and placed between a double piece of dewdrop chiffon, net, or muslin.

The girl who does not excel in any particular art or craft will find this work exceedingly simple, and by its means she can obtain the effect of delicately hand-painted sprays of floral or other designs.

Indeed, in simplicity it does not greatly differ from the children's amusement of cutting out pictures for scrap-albums; but the work when finished is dainty and attractive, as the ultimate result will prove.

Care and taste are naturally required in the choice of a design; but, if in doubt as to what to select, it will probably be found that the shop-assistant will know what designs are suitable and most used for such a purpose. Many shops now keep cretonne borders which are especially made for cutting out, and are sold by the yard in varying widths from 33d. a yard and upwards, according to the size of the design that may be required.

Variety of Flowers

For a first experiment, and also for best results, it would be difficult to rival the beautiful "La France" roses, in delicate pink shades and natural foliage, although daffodils, primroses, sweet-peas, clover, etc., will all be found quite suitable and lovely. Having procured the cretonne, the cutting-out and arrangement of the design will prove a delightful and fascinating task.

The charming effect of cretonne roses veiled in chiffon for articles of dress is most surprising, so exceedingly dainty yet rich is the result.

The supreme fascination of the scarf, of a suitable material, is well known, and nothing could be more graceful than one of dewdrop chiffon, hanging in soft, filmy folds with sprays of veiled roses at either end.

A Dewdrop Chiffon Scarf

To make the scarf, get two or two and a half yards of the double-width dewdrop chiffon, arrange your design (in the choice of which be careful to have a reversible cretonne in which the pattern will be exactly alike both sides) upon each end, and having secured it with fine silken stitches to one thickness of the chiffon, join up the edges upon the inside of the scarf, and, having turned to the right side, bringing the cretonne between the two thicknesses of chiffon, finish off with about a two-inch-wide double hem of soft pink satin or fringe.

If preferred, gather up each end, and finish off with a tassel, or one of the lovely drop ornaments of pearl that are so much used.

For a girl who is wanting something particularly fascinating and out of the common for an evening frock, nothing could surpass this combination of dewdrop chiffon and roses over an under-dress of softest white satin.

Such a frock, for which eight to ten yards of chiffon would be required. could be

admirably carried out in the picturesque style here illustrated.

The design of the cretonne must be selected with the greatest care, as, naturally, the success of the frock when completed will very largely depend on the choice of a good design. The graceful and becoming bodice, with its shortened waistline, has a trail of small roses tied with palest green ribbon round the neck, and down the left side, and round the edge of the chiffon tunic. Pearl or silver embroideries are used for waist

and sleeve bands. The design on the skirt could either be arranged above the hem, or, what would be still more graceful, in natural sprays tastefullvarranged and panelling upward in the centrefront, the soft, filmy folds of the chiffon veiling the roses. Charming frocks for bridesmaids could be carried out on these lines, completed by a becoming cap of chiffon or lace with a wreath of pink roses and silver cord and silver shoes. Tiny bridesmaids frocks of plain white chiffon or the finest Indian muslin would be perfectly sweet, with a veiled design of small pink rosebuds.

An evening frock for a somewhat older woman is shown in the second figure. In this the cretonne design is larger and bolder in effect. The fichus effect of the bodice drapery is particularly happy

over the appliqué of roses or other flower selected.

The varied and beautiful uses to which this form of decoration can be put in the house should also prove a most welcome suggestion to many.

Curtains of net and appliqué cretonne would look charming in a country house, with French windows opening on to a sunny, old-fashioned garden, and low-ceilinged rooms, in which are cosy chairs in rose-

patterned chintz coverings, and dark oak or Chippendale furniture. Even to the most dismal, shut-in room of a house in town we may thus bring the country, with the flowers that we love the best.

For such curtains a rather coarse net, three yards wide, should be obtained (this costing about 1s. 11\(^3\)d. per yard), the cretonne designs being in the form of sprays, or a trailing border of pink roses and foliage.

For very small articles Pompadour designs having small wreaths, baskets, and trails of

little flowers are exceedingly dainty; while if a bold, effective design is required, Jacobean patterns of flowers, beasts, and birds will be found to answer the purpose, and look well on curtains of grey or buff tissue, and also on those of casement cloth.

For a table-centre, which is always a most acceptable gift, the design (a very simple one to cut out), was composed of two wreaths of pink roses and foliage, sewn between a double piece of dewdrop chiffon, which is sold in a double width about forty inches wide at is. $6\frac{3}{4}$ d. a yard, and then mounted upon a white glacé silk foundation and completed by a silver fringe edging about one and a quarter inches wide.

inches wide.

The mounting is not necessary, as an equally pretty centre is made by using only the double chiffon with a lace edging, or

very fine fringe as a finish.

Either such centre upon a dinner-table, with real pink roses, in silver or crystal vases, and the candle-shades to match the centre, or of pale pink silk, would be a singularly attractive table decoration.

Cretonne veiled with net would also be the daintiest idea imaginable for a girl's bedroom, and one which the majority of girls would be interested to carry out themselves, as far as possible, by making the things.



Daintiest of scarves for evening wear in dewdrop chiffon with cretonne rose design. The ends are bordered with pale pink satin

3487 DRESS

The bedspread, nightdress sachet, curtains, toilet-cover, mats and pincushion, and also the small table-cover, would lend themselves admirably to this idea. Whether in "roses, roses all the way," or in any other flower chosen, with white furniture, paint, walls with a rose design frieze, and upon the floor a plain green or brown linoleum, and two or three Persian rugs of the same colouring with some pink introduced, it would be as charming a room as the heart of girl could desire.

The cretonne, after cutting out, should be lightly sewn to one thickness of the net, and veiled with another. For tiny buds or tendrils which are too fine to be held by stitches, a little photographic paste will fasten them without soiling the material. Another method is to put the appliqué on the outside of the net as a border, and outline all round the outer edge of the petals and foliage in gold thread or silks to tone with the colours. A beautiful tablecloth done in this style had an appliqué border of large pink and red shaded roses upon the edge.

Once the effect of this work is seen, its possibilities to the woman dainty in her

work will be found to be endless.

It is quickly accomplished, which alone is a great point in its favour, and at sales of work or bazaars dewdrop chiffon appliqué work will not be found among the "left-overs." Carefully handled, the materials give an astonishing amount of wear, and are not so ephemeral as might appear at first sight.



A simple design for an evening or bridesmaid's frock for a young girl, overdress of dewdrop chiffon overappliqued cretonne flower sprays.

The second figure suggests other ways in which the flower sprays may be arranged for an older woman

HOME-MADE UNDERWEAR

Continued from page 3394, Part 28

Marking in Ink—Embroidering Initials—Economy of Wearing Garments in Rotation—Materials
for Winter Underwear

The stock of lingerie provided, the next point to consider is the method of marking the various items. Each set of garments should bear a name or initial and a number. The initals enable the laundress to identify the owner, and the numbers make it quite simple to wear all in turn.

The marking may be done in ink, and if the lettering is nicely written it is a quite satisfactory method. Makers of markinginks have, moreover, come to the nelp of the marker, and will supply a stencil plate cut to any desired wording, by the use of which the marking is quickly and simply done. This is a great advantage, for neat writing on material, even if stretched over the frame made for the purpose, is not always easy to achieve.

There is now a poppy red ink, which is a distinct change from the hitherto universal



A nightdress in soft cambric, cut with a deep V back and front, finished with a narrow lace beading and edging. The high waist is defined by a wide eyeletted insertion through which soft wide ribbon is passed and tied into a bow in front. The combination camisole and knickers form a very practical and comfortable garment

DRESS

black; or the embroidress may embellish the trousseau with a hand-worked initial, such being quite sufficient if the laundering

is done at home.

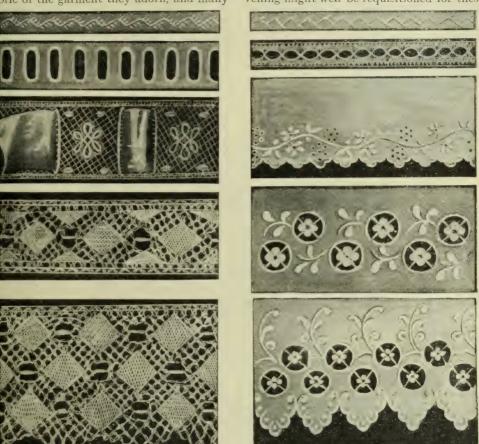
Every woman likes to have her underwear as pretty as she can afford, but if means are limited it is by far the best to have somewhat plainer garments of good quality with serviceable trimmings. Lace may be fascinating, but it has not the wearing quality of embroidery, or a strip of material with a buttonholed edge for trimming.

Crochet trimmings usually outlast the fabric of the garment they adorn, and many

most people, and one of the shrunk flannels now to be obtained will be found very cosy and warm, especially for nightdresses.

Nuns'-veiling in a good quality and of double width is another most satisfactory material for winter underwear. A cream, pale blue, or pink nightdress, trimmed with embroidery to match, and soft ribbons, would form a charming item in the winter bride's trousseau, at a quite reasonable cost. Carefully washed, nuns'-veiling wears very well, and does not shrink if of good quality.

If woven combinations are not worn, nuns'veiling might well be requisitioned for these.



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Muslin or lace edgings and insertions add to the dainty appearance of underwear. Beadings with feather-stitching or herringboning finish off neck and sleeves neatly. Laces and embroideries with insertions to correspond can usuaslly be had

a girl has worked all the lace and insertion

required for her underlinen.

An excellent plan is to have a sufficient number of each garment in everyday wear well and neatly made, and to keep in reserve, say, three of each made on more elaborate lines, which may be used when visiting.

Once a good stock of lingerie has been secured, it is not difficult to keep it up by the addition of one or two items each season.

A double-width nuns'-veiling is sold expressly for winter underwear, guaranteed not to shrink unduly.

For winter something warmer than longcloth or cambric is considered necessary by

Other fabrics suitable are the special materials of the texture of flannel sold under registered names especially for underclothing, Scotch wincey, and flannelettes of good quality. A poor flannelette is not a good investment, as it soon loses its feeling of warmth, and is in reality no improvement on ordinary cotton materials.

The nightdress shown in the illustration would be exceedingly dainty made up in pale pink nuns'-veiling, the high waist effect obtained by an eyeletted insertion threaded with pink or cream ribbon. A woollen lace should form the trimming, and the spray should be embroidered in washing silks.

DRESS ACCESSORIES

SILK-COVERED BUTTONS AND HATPINS

Dainty Ideas that are Easily Carried Out--Materials Required--Making and Covering the Mould--How the Hatpin Tops May be Made

Dainty silk-covered buttons and heads for hatpins can be made at small cost. The materials required are few, a quarter

Finished button, showing cord round edge

of a yard of glace silk providing for quite a number of buttons, if no small pieces are already in hand.

Glacé silk, ¼ yard. 6.
Narrow ribbon, half
a dozen yards . 3½
Button moulds . 1
Skein of gold thread 2
Safety-pins . 1

The illustrations show the

process very clearly, the silk chosen being white glace with a floral design in palest blue or mauve. First cut a circle of the silk about the size of a five-shilling-piece, then place a thimble downwards in the centre,

and pencil nound. This forms the foundation ring, to be worked in green silk in outline stitch.

The leaves are made by threading very narrow green ribbon into a crewel needle, and using it as

one would silk, sewing down the ends neatly at the back.

For the flowers take 3 inches of cigar ribbon, fold into three, and gather at one edge, and form into a tiny rosette.

When the embroidery is finished, run a double thread of 24 cotton round the edge of circle, leaving a length to draw it up when fitting to the button

fitting to the button mould.



Back piece for button, with pin in position for attachment to dress

Next prepare the button mould. Place a small square of flannelette over the central hole, and cut a circle of the same material slightly smaller than the silk one already prepared, and place over the mould, drawing it

smoothly into position.

The button is then ready for its silk cover, which is gathered up and secured on the under-side of the mould.

Sew the gold thread round the edge with filoselle of the same colour.

To neaten the back of the button, cut a

circle the size of a halfpenny from an old linen collar, and c o v e r i t smoothly and tightly with a piece of the silk. Sew a tiny safety-pin near the top on the right side, and secure neatly to the covered mould.



The under-side of button ready Hatpins made on the same principle as the for back to be sewn to it buttons are novel and exceedingly dainty

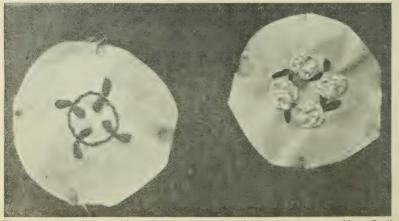
Hatpin tops may be made in the same way, using a larger mould.

Some moulds of the same size must be taken to a jeweller, who will silver a small cap on a good stout pin and mount each

mould on the top for a small charge.

This part is covered with flannelette and plain silk, and drawn up in the same way as the buttons.

The embroidered and covered mould for the top should be held firmly down on the lower mould attached to the pin, and sewn to it all round with very strong cotton. A very narrow lute ribbon sewn round the edge will hide the join completely.



The round of s.lk with inner circle worked in outline-stitch, with leaves in narrow green ribbon. Small mauve flowers in tiny rosettes are placed between the leaves

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

Continued from page 3398, Part 28

By M. PRINCE BROWNE

TWENTY=NINTH LESSON. A COMFORTABLE TRAVELLING COAT

A Coat of Blanket or Reversible Cloth-Quantity of Materials Required-How to Draft and Cut the Coat

THE coat shown in the illustration can be made of either "reversible" or "blanket" cloth, or of any good, warm tweed, and about four and a half yards of any one of these materials would be sufficient to make it.

The other requisites would be one and a half yards of French canvas, half a yard of linen, a quarter-ounce reel of strong machine silk, and a reel or skein of finer silk, for herringboning the seams or felling in lining; buttons, twist, thread, etc.; also, if the coat is to be lined, four and a half yards of lining, if of double width.

The lining could be either Italian cloth or a light-in-weight woollen material, either

check or plaid.

If the cloth is a reversible one, the coat would not, of course, be lined. The collar, revers, and cuffs could be "faced" with the reverse side of the cloth.

This coat can be cut from the bodice pattern in the same way as those given in previous lessons.

To Draft and Cut the Coat The Back Panel

Place the cloth on the table double, wrong side out (as it is folded).

The back is cut in one piece to form a panel. To do this, place and pin the back piece of the bodice pattern with the centreback down the fold of the material (see Diagram 1). From the waist - line measure the length required for the skirt of the coat, make a mark, and from it draw a line six or seven inches long (according to the height of the wearer), across the ma-

N.B.—Although the line just drawn is for the width of the back of the coat, it, as well as the length, is, of course, regulated by the wearer's height.

Take two squares, place them end to end, and draw one long line from the end of the short line just drawn to the "waist



A cosy travelling coat, simple to make, and within the power of the home worker if directions are followed

line," and from the "waist line" to the shoulder for the side of the panel.

N.B.—This panel should measure about six inches across the waist when the cloth is opened out.

Outline, with chalk, the neck and shoulder of the pattern, and cut out the panel through the double cloth, allowing for turning of about an inch, and also about two inches to turn up at the bottom.

The Front

Place and pin the front of the bodice pattern with the centre-front down the fold. From the "waist line" measure the length

required for the skirt of the coat, make a mark, and from it draw a line three and a half inches long, across the material.

On the waist line measure and mark one inch from the edge of the pattern, and with the squares draw a long line from the mark at one inch to the end of the three-and-ahalf inch line at the bottom, and from the mark to the shoulder (see Diagram 2). Outline the neck and shoulder of the pattern, and cut out the front through the double cloth, allowing for turn-ings of about an inch, and about two inches to turn up at the bottom. Place this front piece (without unfolding it) on the material, with the fold down the fold, and cut out a second piece exactly the same for the left side of the front.

The Side Front

Place and pin the pat-tern of the "side-front" to the best advantage on the double material, with the waist line perfectly straight across it. From the waist line measure the length required, make a mark, and from it draw a line fourteen inches long across the material. Outline the bodice pattern, and with the squares draw the lines from the waist to the fourteen-inch line.

Cut out the side-fronts, allowing the same amount for turnings at the bottom as for the back and fronts.

The "Side Body" and "Side Piece"

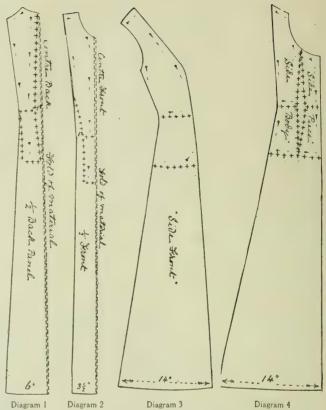
Place and pin the pattern of the "side body" and "side piece" together (as shown in Diagram 4) on the double material, to the best advantage, with the waist lines perfectly straight across it, and the two pieces of the pattern just meeting at the armhole and the bottom of the basque. Outline the outer edge of the patterns so as to cut them in one piece.

With the squares draw a straight line from the waist line of the "side piece" to length for the coat, make a mark, and from it draw a line fourteen inches long across the material, and with the squares draw a line from the waist line of the "side body" to the fourteeninch line. Cut it out through the double material, allowing the same amount for turnings as on the other pieces.

If the coat is to be lined, the lining must be cut the same size as the back panel, side front, and side pieces of the cloth, and can be cut from

them before they are joined together, the only difference being at the bottom, where the lining can be cut one and a half inches shorter, as it is only necessary for it to be turned in and cover the raw edge of the turned-up cloth. "Tailor-tack" the outline of the coat through to the second pieces, tack the seams together, and try it on. Make any necessary alterations, correct the second half, and stitch the front and back seams only.

The coat shown in the illustration has "lapped" seams; so, after the seams have been stitched on the wrong side, turn both the



front, and side pieces of the These diagrams show how the portions for the coat are drafted and cut out ready for

turnings of the front over together towards the front edge of the coat, and tack them carefully and securely in this position through from the right side.

Turn both turnings on each side of the panel of the back towards the centre of the back, and tack them down from the right side neatly and securely.

Well press these four seams over a damp cloth, then stitch them down on the right side with silk to match, about half an inch from the edge of the turning.

To be continued.

A LONG COAT

Concluded from page 3398, Part 28

Invisible Darning—Finishing Touches to the Coat

IF preferred, the pieces to be joined or repaired may first be tacked, right side uppermost (with the raw edges meeting closely), on to a piece of paper, American cloth, or something slightly stiff and smooth, to keep them in position. Take a very fine, long needle, and fine silk to match the cloth, and work across the pieces to be joined, passing the needle only halfway through the cloth, so that the stitch neither shows on the right nor on the wrong side. Bring the needle out again on the right side, and in making the next stitch, put the needle back again in the same place at which it was

brought out, so that no stitch may show on the right side. The darning must not be in straight lines, but slightly slanting, and not too evenly done, or it will show a mark through the cloth when finished.

When the work is completed, *slightly* scratch the surface of the cloth across and across, with the point of the needle, just where the two edges meet, so as to disguise the line of the join, and press it well on the wrong side.

If properly done, a join or repair of this kind should not show, and no stitches should be visible on the right or wrong side of the cloth.

DRESS

"Fine-drawing" can, of course, only be done in cloth, as the material must be of sufficient thickness for the stitches to be taken only half way through.

Put the facings down the fronts, and on

the revers and collar; press it well.

Turn up the coat round the bottom, tack

it neatly and firmly, and press it.

Work a row of machine-stitching down the fronts, on the right side of the coat, commencing at the bottom of the revers, and stitching down the right front, round the bottom and up the left side of the front, as far as the bottom of the revers.

N.B.—The stitching must be worked the same distance from the edge as on the

pockets. When turning the work to stitch round the bottom, remember to keep the machine needle down, so as to make the stitching at the corner square.

Break off the threads and stitch round the revers and collar. This must be done on the right side of the "facing," commencing at the point where the stitching of the front was commenced, and to meet it there, and ending at the bottom of the left revers, meeting the row of stitching there. Line the coat, make and put in the sleeves, finish off the coat, and give it the final pressing.

A buttonhole can be worked in one or both of the revers, if desired, as shown in the

finished sketch given on page 3278.

DRESSMAKING PRACTICAL LESSONS MI

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Continued from page 3397, Part 28

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University Coilege of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

TWENTY-NINTH VELVET PRINCESS DRESS—concluded LESSON. A

How to Run on Bone Casings—Boning each Seam—To Arrange the Back Fastening—Sewing on Hooks and Eyes-The "Wrap"-A "False Hem"-An Inside Silk Frill-Putting in Sleeves and Yoke

T is better to run on the bone casings than to hem them, as hemming leaves a wider space for the bones, and they are liable to twist in it.

Real whalebone is necessary for the bodice to be well shaped; and, in buying it, care must be taken to select it thin and as pliable as possible—a thick, hard bone is much more liable to break, and adds considerably to the size of the waist (as will be seen when nine or eleven pieces are placed together).

Cut the bone round at the end with an old pair of scissors, then scrape it (with a sharp penknife) towards the end, so as to gradually reduce the thickness and prevent making a mark through the dress where the bone ends.

Slip the bone into the case from the bottom, putting the rounded end in first, but do not push it up very tightly to the top.

Thread a short, thick needle (No. betweens is best) with twist; stitch through the bone firmly, above the waist-line, where the fulness of the casing commences, taking the stitches through the thickness of the seam, but being careful not to allow them to go through to the right side of the dress.

Boning Each Seam

Each seam in a princess dress should be boned, and in those that curve at the waist the bones should be pushed up well into the fulness of the casings, bending the work over the hand, and pushing the bones well up. Whilst holding it in this position, again stitch through each bone firmly, where the fulness of the casing ends below the waist, being careful not to take any of the stitches through to the right side. The bones must be sewn over on each side to the turning of the

seam, the needle being brought up through the bone in the same place (in the middle) at each stitch.

A sufficient number of stitches must be made on each side to secure it firmly and make it lie flat in the casing. Cut off the bone to the required length below the waist, round and scrape it at the end in the same way as the top was done, and sew up the binding. Bone all the seams in the same way. The tops of the bones must next be "fanned" with twist to match the velvet, or of a contrasting colour.
Instructions for "fanning" were given

in Vol. 1, pages 378 and 379.

The backs should now be prepared for the fastenings-these should be hooks and

Turn down each side of the back on the line, and tack it neatly, close to the edge. As a bone will have to be inserted in this turning, a sufficient space must be left from the edge to do this. The superfluous turning must be cut off, and the raw edges neatly herringboned down to the lining.

Back Fastenings

The tacking must then be removed. Each stitch must be cut, and the threads drawn out separately, to avoid marking the velvet. Scrape and round the end of the bone, and insert it to within about half an inch of the top of the back. Cut it off to the required length below the waist, round and scrape the lower end, and stitch (by hand) across the turning just below the bone—to prevent its slipping out-being careful not to take the stitches through to the right side. Stitch the turning across, at the top of the bone, in the same way.

To Put on the Hooks and Eyes

These should be about three-quarters of an inch apart, and placed on the right half of the back. They must be sewn on very securely, so that they cannot be drawn forward, or, when the bodice is hooked, there will be a *space* between the two edges of the back, which should exactly meet, but not overlap.

The tops of the *hooks* should reach to within one-eighth of an inch of the edge of the back, and as a fastening must always be placed at the waist (whether a bodice is hooked or buttoned), commence sewing on

the hooks at the waist-line.

Making a "Wrap"

Take a piece of Russian binding or lute ribbon, and hem it on down the back, inside the hooks, covering the stitches and raw edges. The eyes must be buttonholed round with twist the same colour as the velvet, and sewn on to the left side of the back to correspond with the hooks, but projecting one-eighth of an inch beyond the edge.

A "wrap" must be run down the left side, over the eyes and projecting beyond them to the edge. It can be hemmed down over the raw edges and the sewing on of the eyes.

raw edges and the sewing on of the eyes. The "wrap" can be made of a piece of the lining silk, cut selvedgewise, or a piece of lute ribbon about one and a half inches wide, or it can be made of a strip of the velvet, notched round the *outer* edge. The velvet must be run on, and the raw edge "faced" with Prussian binding or narrow lute ribbon.

lute ribbon.

N.B.—A "wrap" is absolutely necessary, so that when the bodice is fastened it may

look neat down the back.

Next pin and tack the "fitting seams," try on the dress, and make any alterations that may be necessary, then machine-stitch the seams, notch, press, overcast, bone, and "fan" the two under-arm seams. Be careful to match the waist-line, and to tack the seams from the waist-line, and to tack the seams from the waist downwards, and do not forget to do the tacking very neatly, making an occasional back-stitch, so that the work may not slip in the machine. Turn in the edge of the bodice all round the top, and "face" it with lute ribbon.

N.B.—It is better to finish off the top of the bodice completely, and then to tack in the lace yoke, than to make it in one with the dress, as the lace can then easily be

removed.

A "False Hem"

Put the dress on a stand, measure and turn it up round the bottom, cut off the superfluous turnings evenly all round, and herringbone the raw edge to the lining, not taking any stitches through to the right side.

For the "false hem" use up any small pieces

For the "false hem" use up any small pieces of the lining silk, cutting them to the *shape* of the bottom of the skirt, sloping them at the seams, and making the hem about four or five inches wide. Stitch all these pieces

together, and press the seams open; place the "false hem" in position round the bottom of the skirt (the joins facing the lining, and the raw edge of the hem level with the turned-up edge of the skirt), pin and tack it, along the centre, to the skirt, turn in the raw edge at the top and at the bottom, and again pin and then tack it round at each edge, and hem it neatly on with silk.

Before removing the tacking, cut each stitch, and remember to use steel pins and silk.

If preferred, the false hem can be cut on the cross, and, after the strips have been joined together and the seams pressed open, one edge should be *stretched* to fit round the bottom of the skirt. If the dress is to have a silk frill on the inside of the skirt, cut the two yards which were allowed for this into strips, five inches wide, on the cross—use every bit of the two yards of silk—join all the pieces together, placing the small pieces amongst the long ones, and not all the small pieces together.

When all the pieces have been stitched together, join it round, taking care that the silk is not *twisted*, press the seams open, then fold it in four. See that all the edges are quite level—if there is any unevenness, cut it off—tack the four thicknesses together on *each* side, and about an inch from the edge.

It is now ready for "pinking"—this should be done on both edges. It can be sent out to be "pinked" at a cost of about a penny for three yards, or it can be done at home, if the worker has a pinking tool, a wooden mallet, and a flat piece of lead on which to do it.

When the "pinking" has been done,

When the "pinking" has been done, take out the tacking, stick in a pin to mark each quarter of the silk, and gather the frill. This should be done with four long strands of strong silk to match, and it must be gathered on one side only, about one inch from the edge, to form a heading. If liked, a second row of gathering can be placed about an inch below the first. This second row is rather an improvement, but, of course, causes extra work, as the frill has to be sewn to the skirt along each row of gathering.

Draw up the thread (or threads of silk) simultaneously, fold the bottom of the skirt in four, and pin each quarter of the frill to the quarter of the skirt. Regulate the fulness, pin it in position all round, and sew it on by hand to the *lining* of the skirt only.

Make the sleeves and put them in. Make the lace yoke from the top part of the bodice pattern, cutting it in one piece (there should be no shoulder seams), and put on the neckband and fastenings at the back. Put the yoke on to a dress stand, and put the velvet dress over it on the stand. Pin the top of the dress firmly in position to the lace yoke; remove the dress from the stand and sew in the lace, by hand, to the wrong side of the bodice.

Sew on the trimming, as illustrated in the finished sketch given on page 3395.



This section of EVERY WOMAN'S ENCYCLOPÆDIA forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are:

Embroidery
Embroidered Collars and
Blouses
Lace Work
Datting
Netting

Knitting Crochet Braiding Art Patchwork Plain Needlework Presents Sewing Machines Darning with a Sewing
Machine
What can be done with
Ribbon
German Appliqué Work
Monogram Designs,
etc., etc.

THE FASCINATION OF HEDEBO WORK

Danish Peasant Stitchery—A Hedebo Trousseau—Nightdress Sachets, d'Oyleys, and Table-centres—A Decoration for Linen Blouses and Dresses—Materials Required—Pyramid, Picot, and Ring Designs

HEDEBO, the national work of Denmark, is a mixture of embroidery and needle point, executed on linen.

Sectional holes are cut in circles, squares, ovals, hearts, and other shapes; these are

partially filled in with lace-stitches.

Satin, chain, and buttonhole stitches are largely used in this ornamental needlework. Pyramids, picots, and small openings, pierced with a stiletto (as in English embroidery), also often form part of the design, while the whole work affords scope for endless decorative possibilities.

The name "hedebo" is derived from two Danish words—"heden," the heath, and "bo," to live. Although common throughout Denmark, "Hedebosving"—literally, "hedebo sewing"—originated amongst the peasants in Heden, a large tract of moorland not far from Carache Balling and the series of the series of

from Copenhagen and Roskilde.

At that time the women also wove the linen on which the work was done, and some people declare the industry dates back 400

years.

There are many late eighteenth century specimens still extant, and the earliest form is known as "dragværk" (drawn thread work), as the threads of linen are drawn out in small squares and afterwards filled in with special stitches.

Conventional forms, representing birds, animals, and plants, are much used, and the border is generally finished off with a plain fringe. After 1830 the outlines were carried

out in chain-stitch, and the spaces filled with floral designs.

About 1840 the network altered, the threads being drawn into big squares, and worked in hand-made pattern circles; and trails of hand-made embroidery distributed over the plain parts of the linen.

In 1850 the patterns were first cut out without regarding the threads, and worked

over with lace-stitches.

During the seventies the work fell into partial disuse, but a great revival has taken place, and Danish experts have formed a society to renew old ideas, designs, and technique, and modernise them to meet

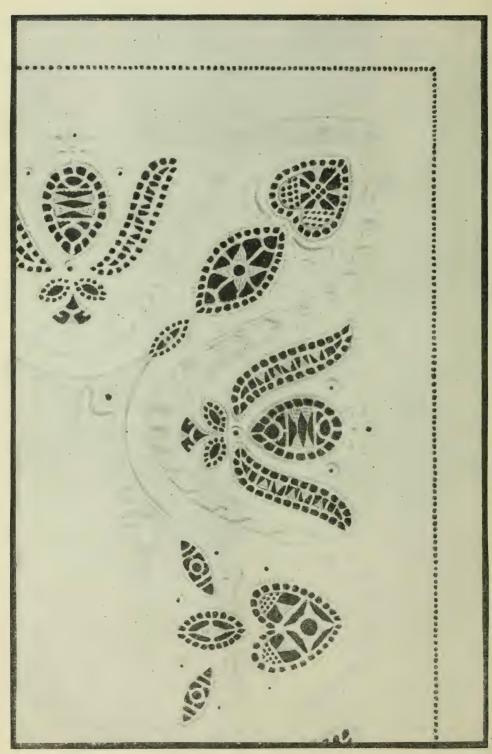
twentieth century requirements.

Formerly mothers provided trousseaux of dainty garments and house-linen trimmed with "hedebo," and the same work appears to have embellished the whole family from babyhood upwards with caps, collars, cuffs, aprons, and underclothing. Likewise the home was beautified with long towels over the curtains of the four-poster beds, between the entrance door and the kitchen, over the stoves, and on the small cupboards. Even sheets and pillow-cases had rich insertions.

In the present day nightdress-cases, sachets, d'oyleys, and table-centres lend themselves remarkably well to "hedebo"

embroidery.

As a decorative stitchery for linen blouses or washing frocks "hedebo" work stands almost unrivalled. An artistic worker will



Corner of a table-centre in hedebo work. The embroidery should be executed on coarse linen in thick flax embroidery or lace threads

evolve her own designs. The work is strong, and stands unlimited washing.

The two patterns shown are respectively a table-centre (giving one corner) and a

d'oyley.

Both table-centre and d'oyley are intended to be worked on coarse linen, in thick flax embroidery or lace threads; if too fine materials are used, the effect of the work

is spoiled.

The patterns must first be traced on the linen, and the sections treated as afterwards de-Several scribed much-used shapes are given in both examples, and various popular modes of ornament, including leaves. French knots. punched holes, etc.

Ordinary needles are required, No. 6 being a good size; also a fine-pointed pair of scissors, a stiletto for piercing holes, and a ring stick will be found

useful.

In working a section first outline the shape twice round in ordinary sewing-stitch, as represented in the diagram (Fig. 1), then cut open the surface (Fig. 2). Always cut with the thread of the material, never

across it, if it can be avoided. Turn the hanging ends inwards, and firmly buttonhole stitch the border, finally cutting off the edges left inside, as near to the stitches as possible, with a sharp pair of scissors.

Remember to work from left to right, and

Remember to work from left to right, and never make knots or tie the thread. When finishing off, oversew the thread into the border. Complete the buttonholing by taking the needle into the first stitch to make it secure (Fig. 3).

Before starting a new working thread, leave a small end of the old thread, and pass the newly threaded needle through the top loop of the last stitch, and sew in the end. Do not crowd the stitches too closely to-

gether.

The sections may be filled in many ways; for instance, with open buttonhole-stitch—i.e., the stitches placed further apart and left loose, instead of being pulled tight (Fig. 4)—or with loops, carrying the thread backwards and forwards three times. Complete the first loop, then slip up the side of the space and carry the thread three times backwards and

forwards for the second loop, taking the strands into the centre of the first loop. Buttonhole-stitch to the centre of this loop, then make the third loop by carrying three threads over to the other side of the hole. Buttonhole to where the same stitches left off in the second loop (Fig. 5), and proceed to the end of the loop. Continue to work in this way until the space is filled.



A handsome d'oyley in hedebo work, remarkable for beauty of design and elaboration of execution

Another pretty way of filling up a section is by making bars, using several strands of threads taken backwards and forwards, and buttonholing over them in the usual way (see diagram bars).

Picots, loops, and pyramids may be worked

on the top of these bars.

Pyramids may be any size, but they must have one stitch less in each row, tapering to one at the point. For example, after button-holing the border the pyramid is intended to decorate, commence with five buttonhole-stitches in bottom row, oversewing back into position for the next row, which will consist of four buttonhole-stitches, oversew back, buttonhole three stitches, oversew back, buttonhole two stitches, oversew back, buttonhole one stitch, which forms the top of the pyramid. Oversew neatly down the side to the base, and work a stitch before starting a new pyramid.

Picots must be worked on the wrong side of the work. Oversew the top of bar, then pull thread tightly across the left-hand fingers, twist the needle three times round the thread.

point downwards and towards you, then draw it behind the carrying thread, again bringing needle downwards through the stitch which is to be crowned by the picot.

Rings, so much used in both borders and sections, are made thus: Draw a few strands of thread tightly round the finger, a pencil, or knitting needle, according to the size required; buttonhole two or three stitches in order to keep the thread securely together, then draw the ring off the finger, and finish buttonholing it. This can afterwards be ornamented with buttonhole wheels, pyramids, or picots as is preferred.

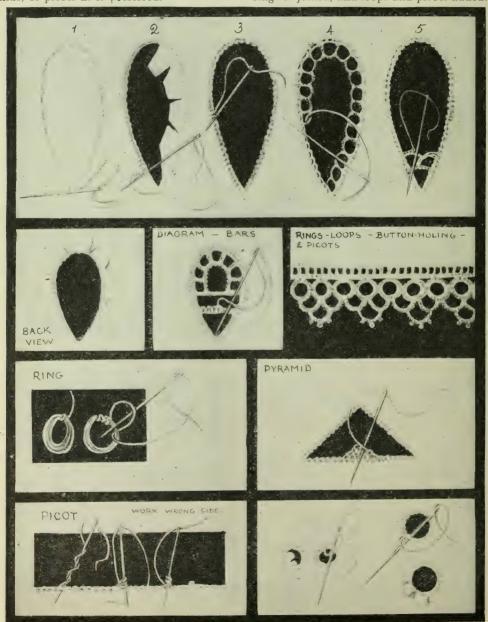
Sprays, leaves, etc., are worked in ordinary satin-stitch.

Small holes are outlined with buttonholestitches or oversewing, after first being bordered with a running stitch. They can either be pierced with a stiletto or cut with scissors, and the ends pushed underneath with the needle as in the bigger sections.

If a lace border is not required, the edges of the work may be hem-stitched, as shown

in the table-centre pattern.

A specimen border is composed of a row of buttonholing, on which a border of rings is joined, and loops and picots added.



Diagrams illustrating the methods of working the different stitches, rings, loops, picots, and pyramids used in hedebo, the ancient and national embroidery of Denmark

LUCKY CHARM EMBROIDERY

By EDITH NEPEAN

Superstition Dies Hard—Charms and Amulets still in Vogue—White Heather and Black Cats—The Oldest Luck-bringer Known—How to use a Sheet of Designs Without Cutting it—Purposes for which the Various Patterns are Suitable—The Vogue of the Swastika

Superstitions still live in the vigorous twentieth century, though few of us regard them very seriously. Shakespeare portrays Cæsar's wife, Calpurnia, terror-stricken at her dream of ill omen, and Cæsar, speaking of its gruesome horrors, says. "And these does she apply for warnings and portents, and evils imminent."

One comes across many poetical stories of superstition. Isolde hands the supposed poisoned cup to Tristan, of which they both drink—only to find that instead of the cup of death they have partaken of a love potion,

and so found life !

The mystic witch who thrilled our childish imagination in old days was in reality quite a welcome friend whenever we dipped into fairy lore. The cold and unromantic may look

askance upon a world of legend which still dares to intrude itself upon an age notorious for its progress. But how dull a world it would be without the tinsel of romance. Mysticism, superstition, and fairy lore creep into the barren places of life, and flood dark shadows with gold. One constantly finds people, outwardly prosaic and matter of fact, frankly superstitious when probed beneath the surface. Superstition is not by any means restricted to the emotional temperament of the Celt. Quite unimaginative and phlegmatic people dislike travelling on a Friday or commencing a new undertaking on that day. Most unlikely people will not disdain to place a piece of wedding cake beneath their pillows. Thus we realise that superstition and the love of the mystic is still a living plant in

A spray of white heather, with its green spikes and delicate flowers, immediately translates us into a realm of poetic superstition. White heather is surely one of the fairest harbingers of luck. The bride treasures a tiny

spray in her wedding bouquet—just as it is considered lucky for her to wear a touch "of blue." Happy indeed is the maiden who finds a piece of white heather as she makes her way over the lonely moor. Should she wish to find a four-leaved clover, superstition decrees she must seek for the treasure whilst the grass is still wet with morning dew.

The sable cat is another well-known luck bringer. An old horseshoe lying neglected in a country lane is carried home with the greatest care, and nailed into a correct position, "to bring luck to the house."

An old satin shoe is often seen dangling at the back of the up-to-date motor-car which takes the bride and bridegroom to the station.

Aviators have their pet mascots, and even regiments. The spell is upon most of us. The curious "swastika," venerated from earliest ages as a mystic and occult symbol by the Mexicans, Egyptians, and Assyrians, is still a favourite harbinger of luck and charm against evil. This little bauble is made in many fashions, from a setting of the costliest stones, down to a plain silver "trinket" which can be bought for a few pence—a fact which shows the breadth and width of the superstitious area of to-day.

Many women like to embroider these lucky charms, and so a design is provided in this number which they may use to embellish numerous articles. There are two



Fig. 1. A spray of white heather, worked in its natural colours and combined with the mystic swastika, looks well on a table-centre or on the corner of a cloth

ways of transferring any one or all of these designs on to any fabric for embroidery. First of all, the sheet of designs must not be cut at all. It can be used just as it is, or any minute portion of it, again and again, and so it becomes a most useful accessory to the needlewoman.

Carbon paper, which can be bought at a good art depôt in sheets in black, blue, and red, is arranged on the fabric. Place the design over this, and let the portion of the design which is to be traced be carefully and firmly outlined with the sharp-pointed holder of a pen. The ubiquitous hairpin is not to be despised for small work, but see that it



Fig. 2. The combination of four-leaved clover and lucky black cats is both original and effective when used upon cushions of all sizes and shapes

does not scratch through the paper. Remove the design, and the outline should be clearly visible on the fabric. Red carbon paper is excellent. It will not wash out, and shows up well on almost any colour.

A very durable set of designs can be made from Every Woman's Encyclopædia sheet of designs by duplicating it on tracing cloth. Place a piece of tracing cloth over the design, and trace the outlines carefully with a lead pencil, or with a mapping pen and Indian ink. The tracing cloth will not tear, and will last for years.

Another method of using this sheet of

designs is to take a coarse pin-a hatpin is excellent—and prick minute holes all over the design. If the material to be used is dark, powder some chalk, roll a soft handkerchief into a little ball or pad, and rub it into the chalk. Place the portion of the design which is to be embroidered in the desired position on the fabric, and rub the handkerchief pad lightly over the design. Remove the design, and follow the outlines with a camelhair brush, dipped into Chinese white When the fabric is light, a paint. pennyworth of charcoal should be powdered. Dip a piece of flannel or soft cloth into this, and rub it over the design after it has been placed on the material. Remove the design, and carefully follow the charcoal markings with a pencil. By following any of these methods the most intricate design can be transferred on to the material.

To return to the sheet of designs. First of all there appears a long spray of white heather. The minute spray at the top of this would look charming

embroidered in white on a handkerchief: an initial could be worked in one corner.

At the bottom of the spray of white heather there is a true-lovers' knot. This design is so arranged that the tiny spray may be used alone, with quite good results. Such a lucky spray would look dainty on a bride's lingerie, or on the corners of a filmy scarf, worked in white and green, or all in white. The palest shades of blue filoselle should be used for the bow.

The long spray of heather, without the spray with the bow, could be arranged to go around casement curtains, a piano top, or a bedspread. There need be no restrictions in length, as the spray may be repeated again

and again.

Always place the design exactly in position where the last traced spray ends. It thus forms one long continuous spray. It may ultimately be finished off with the true-lovers' knot if desired. A design of two sprays of white heather, with a swastika in the centre, makes a charming corner for

a cloth or table-centre. The design can be arranged in any position, sprays can be formed in all manner of ways, by simply placing the design across the fabric or repeating the design, as shown in Fig. 1.

This white heather design may be used to decorate a collar, blouse, dress, cushion, a blotter, book-cover, screen, hatpin, or decorative table ribbons. The design could be worked in silk, mercerised cottons, or beads, white chalk beads being used for the flowers.

The lucky black cat can be used to embroider cushions, tea-cosies, pincushions, dessert mats, hatpins, chair-backs, and case-

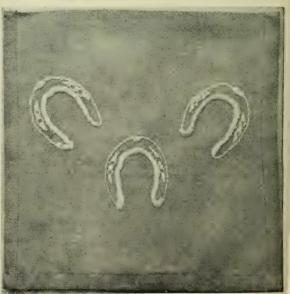


Fig. 3. Horseshoes are amongst popular luck-bringers and lend themselves well o embroidery. A tiny horseshoe looks charming on the corner of a handker-chief, and should enclose the owner's initials

ment curtains. They may be worked in silk or appliquéd in velvet, as described on Page 3282, Vol. 5 of EVERY WOMAN'S ENCYCLOPÆDIA. A charming border of cats, with a design of clover worked in green, may be arranged for a cloth, as shown in Fig. 2.

All the specimens given are taken from the one sheet of designs, which need not be cut.

The sheet simply has to be arranged into a position on the material to suit the individual fancy of the needlewoman.

In one design there is a centre of four green clover leaves, and a border of cats. The paper was taken up after the first clover leaf had been traced, and put down again : then the second leaf was traced, taken up, and placed down again. and so on. The same method was employed in tracing the cats, which are worked thickly in black filoselle.

The horseshoes, as shown in Fig. 3, were treated in the same manner. They make a delightful border for a cloth. Horseshoes would decorate a things. They can be

worked in silk, cotton, beads of gold, or silver thread. Tiny horseshoes look charming worked in the corner of a handkerchief, embroidered in the owner's favourite colours, with initials in each horseshoe.

A lucky black cat worked in stemstitch and satin-stitch looks well on a little silk bridge bag, as shown in Fig. 4. The swastikas at the side are simply outlined.

A beautiful border for a tunic may be made of the swastika design, repeating it for any desired length. These swastika designs may be used for casement curtains,



cushion, penwiper, tea- Fig. 4. A lucky black cat and swastika design for a work or hand cosy, and many other bag. The swastika would look well worked in gold or silver thread on the bags. or in beads

or a bandeau for the hair, embroidered in gold or silver beads. Swastikas may decorate a writing-case, a pincushion, and, in conjunction with the white heather design, look quaint and decorative. The swastikas could be worked in silk, cotton, gold, or silver thread or beads.

The four-leaved clover and shamrock would look delightful on a blouse, lingerie, a

table-centre, dessert mats, and velvet wristbands. White heather could also be used for this purpose. Bandeaux, towels, pillowcases, and hatpins, all are suitable articles for the clover or shamrock design. They could be worked in beads, silk, or cotton.

It will be seen, therefore, that the sheet of designs will provide many pleasant methods of working out endless ideas.

Black cats arranged round a tray-cloth would be a quaint idea for a wedding present. There are people who take a delight in collecting "cats" in all sizes for luck.

Added to these treasures, a tray or teacloth would afford them further pleasure. White heather, forming graceful sprays behind the cats,

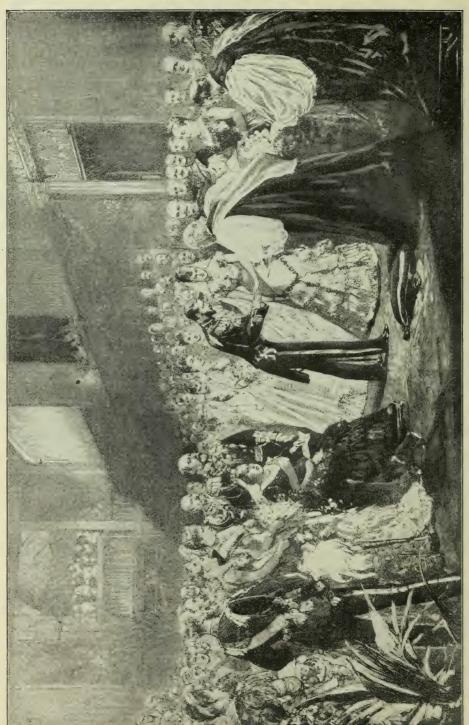
would increase the decorative effect.

This idea, worked out entirely in stemstitch, would be quickly finished, a decided advantage to many workers.

The sprays of white heather would also make an attractive decoration for a screen made of Roman satin, especially if embroidered on a soft shade of green. The heather must be worked thickly in white filoselle,



leaves in stem-stitch. The grouping of the sprays might be arranged right down the centre the screen, or the sprays might form a border around the panels of the screen.



The wedding of King George V., as Duke of York, to Princess Victoria Mary of Teck in the Chapel Royal, St. James's Palace. The very air one breathes within these anclent walls is filled with romance and tragedy, and one cannot but feel the mysterious presence of the ghosts of a glorious past, for here, in this chapel, have been celebrated countless Royal religious rites.



THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon:

Presentations and other Functions Court Balls The Art of Entertaining Dinner Parties, etc.

Card Parties
Dances
At Homes
Garden Parties,
etc., etc.

The Fashionable Resorts of Europe Great Social Positions Occupied by Women Etiquette for all Occasions, etc.

ROMANCES OF ROYAL PALACES

THE COURT OF ST. JAMES'S

By SARAH A. TOOLEY

In this series of articles, specially written for "Every Woman's Encyclopædia," by Mrs. Sarah Tooley (the well known author of "Royal Palaces and their Memories," "The Life of Queen Alexandra," etc.), will be narrated some of the tragedies, romances, and traditions that have in the course of centuries gathered round the historic walls of our ancient Royal seats. It is in such vividly sketched pictures of the past that characters and scenes of long ago live once more for the generations of to-day

"When Mrs. Mirvin pointed out the palace to me, I think I was never much more surprised," said Fanny Burney's "Evelina" when describing her visit to St. James's.

Countless country cousins have experienced the same surprise as they gazed down St. James's Street at the dingy red-brick gateway and towers of the old palace, while distinguished foreigners and Ambassadors attending a levée for the first time have doubtless wondered whether this was indeed "Our Court of St. James's," inscribed upon their invitation cards, which represented the majesty of the British Empire.

Henry VIII. and Anne Boleyn

But could those grim, castellated walls speak, what tales they might unfold of courtly splendour, of Royal tragedy, of backstair intrigues, of political machinations, and of the wit of gallants and the beauty of fair ladies. The old palace is indeed storied ground. Through the long centuries its brick courts have echoed to the sound of pomp and heraldry, the clank of martial armour, the roll of coach and chariot, the chanting of priests, and the yells of insurrectionary mobs.

Let us enter, and over the fireplace of the Tapestry Chamber we shall find the monogram of Henry VIII. and Anne Boleyn entwined with a true-lovers' knot. Herein lies the first romance of old St. James's.

Henry VIII. built the palace when at the height of his passion for Anne Boleyn, and thither, according to some authorities, he brought her after their secret marriage at Whitehall. In those days the "King's Manor House of St. James's" stood secluded in a wooded country, and was a very proper place for the Royal honeymoon. After Anne had been married in state and crowned queen, she and the King enjoyed rural quietude at St. James's. From under the gateway, designed by Holbein, we picture the jovial Tudor monarch in jaunty hat and feathers riding forth in the spring mornings attended by a gay cavalcade, with horns blowing and much jocund mirth, as he went a-maying to the Hampstead woods, returning with the fragrant boughs to spread before the beauteous Anne as trophies of the floral chase. Tragedy followed fast on the heels of Cupid, and the axe on Tower Hill ended the first romance of St. James's.

The Tragedy of a Tudor Queen

The kaleidoscope of history changes, and Mary Tudor, daughter of the queen whom Anne Boleyn had supplanted, passed much of her dreary reign at St. James's Palace, and there died in sorrow and disappointment, bemoaning Philip, who came not, and Calais, which was lost. In the Privy Chamber she lay in state, with candles burning, dirges chanting, and the kneeling figures of blackrobed women saying masses for her soul. Through the great gateway, which had echoed to the merriment of her father. Mary was borne in a great funeral procession, her waxen effigy in Royal robes upon the coffin, for burial in Westminster Abbey.

Romance begins to gather around the old manor house of the Tudors when the Stuarts converted it into the courtly palace of St. James's. Now its park and gardens were gay with the fashionable throng, and its apartments enriched with tapestries and treasures of art. Henrietta Maria, the lovely young bride of Charles I., made it her favourite abode. It was enlarged to accommodate the priests and courtiers who came with her from France, and sumptuous chambers were added for the reception of her mother, Mary de Medicis. The glowing narrative of the Sieur de la Serre conjures up a picture of magnificence and beauty at that period which is difficult to associate with the old palace of to-day.

The "Royal Martyr"

A few short years, and Henrietta Maria is a fugitive queen plotting and planning to rescue her children. First the baby Princess Henriette is smuggled from the palace by Lady Dalkeith, and two years later the romantic escape of the Duke of York, afterwards James II., is effected. We hear the wards James II., is effected. laughter of the Royal children playing hide and seek in the corridors of the palace. The Duke of York has hidden so cleverly that for two hours his brother and sister seek him in vain. Outside at the garden gate leading to the quiet Mall, he has been concealing his boyish figure in periwig and cloak. Trusty friends hurry him into the waiting coach and away he is speeded to the vessel anchored ready in the Thames to bear him to his mother in France. wonder his playmates seek him in vain!

Romance soon deepens into tragedy. The condemned father and king awaits his doom in a chamber of St. James's, and there takes farewell of his two remaining children. "I charge thee, do not be made a king by them," we hear Charles counse. The son. "I will be torn in pieces first," the

boy replies.

On the eve of execution, the "Royal martyr" snatches some hours of fitful slumber in a room dimly lighted by a cake of wax set in a silver basin. He rises and dons the "white" clothes, fatal talisman of his career, and in the early hours of that keen wintry morning walks with set face and dignified mien out of the palace of St. James's, endeared to him by a thousand tender memories, across the park, to the block at Whitehall.

Grave changes to gay, and the Restoration finds the two sons of the murdered king investing St. James's with its gayest and most romantic traditions. Charles II. keeps his heedless, voluptuous court at Whitehall, and James, Duke of York, afterwards James II., and the lovely Mary Beatrice live in princely splendour at St. James's. The Royal brothers hold levées and receptions on different days, and all the rank and fashion of the Cavalier period fluctuate between the two palaces disport themselves in the beautified park of St. James's.

When the Merry Monarch Ruled

There Charles and Catherine of Braganza are seen riding in an "elegant manner," hand in hand, the King in hat and feathers, gay doublet and hose, his love-locks dancing in the summer breeze, and the Queen in white-laced waistcoat and crimson short Behind ride a gay cavalcade petticoat. of courtiers, and ladies fair in flaunting feathers.

There is my Lady Castlemaine with bewitching eyes and yellow plume, and Mrs. Stuart, a rival in the Royal favour, in cocked hat and red plume, doing amorous execution with her "sweet eye" and "little

Roman nose. Mistress Nell Gwynne stands saucily at her window overlooking the garden of St. James's. She knows where the King will

The park is a Royal preserve, and only people of the best fashion are admitted. In front of the Horse Guards is the Royal promenade, and the Mall, devoted to the game of pell-mell, presents an animated scene with cavaliers in jaunty hats and feathers, waisted coats, shorts, and silk stockings, as they essay to throw the ball through the iron ring. The Duke of York is

often seen playing.

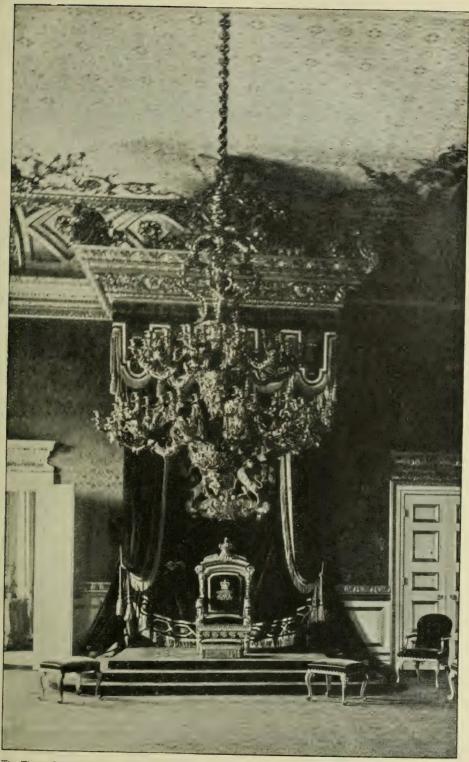
The "Great Walk" of St. James's, by Spring Gardens, has a grove with singing birds, the delight of young lovers. In the dark woodland by Rosamond's Pond, at the end of the canal of St. James's, ladies fair and frail walk masked with their cavaliers. Tragedy sometimes ends romance. despairing face looks heavenward through the leafy shadows. There is a cry, a splash, a rising and falling, and a still form with white, upturned face floats on the sombre water. Suicides make Rosamond's Pond the most notorious spot of old St. James's.

St. James's or Whitehall?

In winter, the frozen lake presents an animated scene, as the cavaliers, carrying huge muffs, go gaily sliding on their "skeates," a newly introduced pastime. Sunday has its special form of entertain-

ment for the Court. The Merry Monarch makes a great parade of church-going, and rides down the Mall from Whitehall with a brilliant retinue to attend service at St. James's Chapel Royal.

He has installed a band of four-and-twenty fiddlers by way of improving the church music. The Queen drives in equal state and



The Throne Room in St. James's Palace. This simple yet stately apartment has witnessed the passing pageantry of many monarchs from the days of the fiery Tudors to those of Edward the Peacemaker and his sailor son, King George V

Photo, H. N. King

splendour to attend Mass at her own chapel of St. James's, now the private chapel to Marlborough House.

The church parade in the Mall is a scene in keeping with the levity of the Court.

Gambling is a craze, and the Duke and Duchess of York devote Sunday afternoon at St. James's Palace to playing games of hazard in public. Once the Duchess is the loser of twenty-five thousand pounds at basset. So passes the period of the Restoration, which invests the old palace and its park with memories of splendour, intrigue, and romance comparable to those of Versailles or Fontainebleau.

Anon the picture changes. The Merry Monarch has passed to his account, and James II. has been forced to join Mary Beatrice and their children in exile at St. Germains. Scarcely has the deposed King left the abode of his youth when William of Orange crosses the park with his Dutch followers, and takes possession of St. James's Palace. There, with stately, serious, and, perchance, anxious mien, the descendant of William the Silent holds his

first Court in England.

The momentous revolution of 1688 is thus accomplished, and William and Mary ascend the throne of this country. Before their reign closes Whitehall Palace has been destroyed by fire, and St. James's, hitherto a secondary Royal abode, becomes the official residence of the monarch in London. Henceforth, the edicts issued in the name of the sovereign are dated from "Our Court of St. James's," and to it Ambassadors are

accredited.

"Our Court of St. James's"

The old palace rises to its full prestige in the reign of Anne. The gracious "Gloriana" gathers around her all the wit and talent and beauty of that brilliant period. She is the patroness of art and letters and music, and the very good friend of the Church. To her Court at St. James's comes Addison, serious and grave; Dick Steele, with a witty bon mot for the ladies; Dean Swift, with a cynical eye, and thinking of his next letter to Stella; Bishop Burnet, gathering gossip for his history; and thither, too, comes great Marlborough, fresh from the victories of Blenheim and Ramillies. His haughty Duchess is the bosom friend of the Queen, and rules her with insolent audacity. The Duchess obtains on lease from her Royal mistress a woodland corner of St. James's Park, hard by the palace, and there erects Marlborough House for her victorious lord.

Within the privacy of the Royal closet the Queen and her friend discourse intimately as "Mrs. Freeman" and "Mrs. Morley," but a rift comes within the lute when the Duchess discovers that one Mrs. Masham has become a rival in the Queen's confidence. We see the final rupture in the palace when Sarah of Mariborough quits her apartments after having torn the

pictures and statues from their places, and the mirrors and panels from the walls in

a fit of fury.

On occasions it pleased the most august Queen to "touch for the evil," and then a unique scene took place in the great hall of the palace. Anne sat in state, surrounded by her Court. Beside her stood the Royal chaplains with the "tokens," pieces of white ribbon strung with gold pieces. Officials brought forward the afflicted persons one by one, and the Queen, having stroked and touched them, hung a token around their necks. After the healing the chaplain offered a brief supplication, that it might please God to bless the Queen's "touch" to "these sick persons."

The Hanoverian Court

The Royal birthday Drawing Rooms broughtall the rank and fashion to St. James's. The precincts of the palace were crowded by the sedan-chairs, carriers, and running footmen of the nobility; and the good citizens, in new clothes to honour the occasion, thronged the thoroughfares to see the company pass. On her throne the gracious "Gloriana," her head piled high with glossy, brown curls, her face ruddy, and her ponderous figure resplendent in velvet and jewels, received the homage of the Court as she bowed over her fan. The day closed, we fear, with a Royal orgie, for Anne and her Consort, Prince George of Denmark, were devoted to the pleasures of the table.

The sumptuous Court of Anne fades into the background, and it is not until the advent of Caroline of Anspach that St. James's revives its prestige for pleasure and romance. The brilliant Queen of George II. had an entowrage of sprightly beauties—sweet Molly Lepel, Mary Bellenden, and others whose charms Pope has celebrated—and these fair Maids of Honour brought the wits and gallants in their train. My Lord Hervey was there, keen for scandalous gossip, and Walpole unbent his statesman's mind to note the humours of the Court of Queen Caroline.

The Queen's smaller receptions partook of the character of a great lady's salon. Scholars, politicians, wits, poets, and divines, as well as people of fashion attended. The birthday Drawing Rooms were continued in a resplendent manner, and the King held brilliant chapters of the Garter. Plays were enacted at Court, and on Sundays the King and Queen dined in public, sometimes in the State ball-room, and also permitted their liege subjects to see them

play cards.

Now, for the first and only time in history, St. James's was the scene of the official Court life, and also the family abode of the monarch. Seven young princes and princesses, with nurses, tutors, and attendants, lived there when their Majesties were in residence. In the gardens the little Duke of Cumberland paraded his "Lilliputian

Guards." Queen Caroline received company and heard prayers read in her chamber while she was being powdered and patched. There were curious scenes sometimes at the Queen's toilet. Once when Mrs. Howard. the Woman of the Bedchamber, whom the King made Lady Suffolk, was arranging a kerchief about the Queen's neck, he snatched it off, saying: "Because you have an ugly neck yourself you wish to hide her Majesty's!" The Queen took "my good Howard's" part until that lady was wild with chagrin.

From an obscure window in the palace Caroline used to watch the passage which led to Mrs. Howard's lodging. Often she saw that which made her heart anxious. but she would not allow herself to grow jealous; she trusted the King, and, as a reward, maintained until the end the first

place in his regard.

That extraordinary death-bed scene of Queen Caroline's took place at St. James's. As the end approached the King was over-

come by grief.

When the Royal widower resumed his card-parties at St. James's he was so over-come with grief at sight of the queens that the Princess Amelia ordered all the queens to be removed from the pack.

A Well-known Anecdote

The King survived Caroline for twentythree years, and, true to his promise, brought no new queen to Court; but the Baroness Walmoden, whom he had created Countess of Yarmouth, was sumptuously lodged at St. James's. The Court life was gay and licentious, and a very uncourtly freedom of manners prevailed. We hear of Lady Mary Wortley Montague being lifted off her feet by a gallant of the day, and carried, screaming with laughter, down the very ante-chamber of the King.

A humorous incident not untouched by pathos marks one of the last birthday Drawing Rooms of George II. The Duchess of Hamilton, who had been one of the beautiful Misses Gunning, was talking with the King about public sights. "Oh, I have seen so much, your Majesty," said the thoughtless lady, "that there is only one sight in the world that I wish to behold, and that is a coronation."

The aged King smiled pathetically, and said: "I apprehend you will not have long

to wait before you have your desire."
One tender romance pertains to St. James's after George III. was king. It was at the evening receptions at the palace that the youthful monarch paid court to lovely Lady Sarah Lennox. Twice he delicately hinted his intention, but the dark-eyed beauty was coy. Court and family influence prevailed, and ere long the King was receiving at the garden gate of palace the newly arrived Princess Charlotte of Mecklenburg as his bride. "Luckily for me, I did not love him," wrote Lady Sarah to her bosom friend.

"The thing I am most angry at is looking so like a fool."

At the Royal marriage, which took place at St. James's private chapel, Lady Sarah helped to carry her rival's train. After the ceremony, an old courtier whose sight was-dim knelt by mistake in homage to Lady Sarah, but she, drawing back, said with an emphasis which caused the Royal bridegroom some discomfiture: "Sir, I am not the Queen!"

Buckingham Palace

A few more years and St. James's has practically ceased to be the abode of the monarch, although Drawing Rooms and levées continue to be held in its state apartments. Now and again, however, some scene of romantic and historic interest recalls the glories of the past.

On a June day in 1837 a fair young girl in a poke bonnet and ermine tippet stood at the window of the presence chamber of the palace while cannon boomed and trumpets sounded, and a vast concourse of people cried "God save the Queen." But-

She saw no purple shine, For tears had dimmed her eyes; She only knew her childhood's flowers Were happier pageantries! And while the heralds played their parts-Those million shouts to drown-"God save the Queen," from hill to mart She heard through all her beating heart, And turned and wept; She wept to wear a crown.

No greater or more moving spectacle than the proclamation of Queen Victoria could have closed the history of St. James's as the abode of the sovereign. The maiden monarch chose Buckingham Palace for her town residence.

St. James's To-day

Yet once again old St. James's becomes a Royal home. In the wing known as York House our gracious King and Queen passed the first years of their married life when in the metropolis, and at the Chapel Royal their wedding took place.

The connection of the Court with the palace is to-day evidenced by the inscriptions on various doors of the old pile which indicate the offices of the Lord Chamberlain, the Keeper of the King's Privy Purse, and

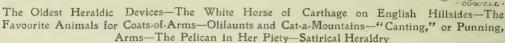
the Robes Department.

Still the Guard changes each morning in the Colours Court with martial pomp and show, while those institutions for the protection of the monarch, the Corps of Gentlemen-at-Arms and the Yeomen of the Guard-ancient as the palace itselfstill have their quarters within its walls. The Yeomen look as picturesque in their Beefeater's dress as in the days when Henry VIII. called them into being. Still, therefore, they serve a useful purpose if only in that they form a link which connects the present with the romantic history of the past.



Che Strange Creatures of Beraldrv

By THE LADY HELEN FORBES



ALTHOUGH the eagle and the lion are by far the favourite animals represented on heraldic devices, the science of heraldry does not by any means ignore the rest of the brute creation.

Animals are, in fact, almost the oldest of all armorial bearings, for they were in most cases adopted as coats-of-arms by nations or families whose badges they had been long before the invention of heraldry.

The White Horse, for instance, is one of the oldest of all badges. It was the emblem of Carthage long before it was that of Hengist and Horsa, the

Saxon invaders of England. The White Horses cut in various hills in England are all copied from the first White Horse which Alfred carved out of the chalk of the Berkshire Downs to celebrate his victory over the Danes at the Battle of Ashdown. All this was long before the science of heraldry was invented. But the White Horse is still seen on the arms of Saxony, and for a while was incorporated with the Royal Arms of England under the Georges, during which period he galloped at the base of the Royal

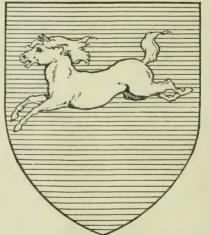
the Vandals and the

Wendes were anciently represented by the wyvern and the griffin. The former was a curious kind of two-legged dragon, not familiar to the naturalist. But the griffin, or gryphon, as legacy to the arms of Schwerin, shows where the Wendes eventually settled. The raven, under which the Norsemen traditionally marched to victory and spoliation, has unfortunately been lost to Norway and Denmark. The "Raven flags of Rou" went to Normandy, and might have come to England with his descendant; but it is exceedingly doubtful if William the Conqueror had any cognisance at all, though, traditionally, he bore leopards.

The armorial bearings of our ancestors bristle with animals of the forest and the The domestic animals are not so prominent. The black bull's head, so sinister an emblem among Celtic tribes, occurs frequently in coats-of-arms, such as that of Mecklenburg, for instance. Besides horses, rams and goats appear occasionally, as do lambs, though these last are usually associated with a flag as a sacred emblem. Cows, pigs, and sheep, however, were practically unknown.

Our ancestors evidently much preferred

beasts of a somewhat less tame calibre. Leopardsthe lions passant of England are really leopardsboars, bears, wolves, stags, and hinds abound, as also the hounds with which they were hunted, greyhounds and the clumsier talbots, which, to judge by their appearance, were the forerunners of the modern foxhound. The leopards are sometimes modified into panthers and ounces. Less frequent are "olifaunts" (familiarised to our ancestors by Sir John Maundeville), beavers, porcupines, and brocks (or badgers) usually appearing in coats which pun upon the owners' names.



icld.

The White Horse of Saxony, one of the oldest armorial bearings. Under the Georges he galloped at the base of the Royal Shield of our monarchs

The squirrel and the monkey also appear, but more rarely. But the otter and the "cat-a-mountain" are often to be met with. "Touch not the cat bot (without) a glove" is the motto of the clan Chattan, and was often, no doubt, a necessary—and wasted warning.

Amongst purely fictitious animals, the unicorn and the dragon are familiar figures. Both have supported the Royal Arms of England—the dragon, the badge of Wales, in Tudor times; the unicorn, the badge of Scotland, from the reign of James I. to the present day. The griffin (a cross between a lion and an eagle), the cockatrice (half a dragon and half a cock). the heraldic tiger (which is like nothing ever seen on sea or land), and the heraldic antelope are also dear to the student of heraldry. The salamander and the phœnix, both enwrapped in flame, are less usual.

The latter, A wyvern rampant and regardant. This curious creature was the badge of the ancient Vandals

flag, is a religious emblem, and typifies the resurrection of the body.

When we come to birds, there is

When we come to birds, there is an infinity of choice. After eagles, falcons undoubtedly held pride of place with our sporting ancestors; but there are, too, swans, herons, ravens, choughs, doves, cocks, storks, and ostriches in abundance. Corbies (otherwise crows), swallows (or hirondelles), popinjays (which are parrots), and coots are instances of "canting arms," or punning coats, when they appear against the names respectively of Corbett, Arundel, Parratt, and Coote. The pelican and the peacock are never mentioned, save with a formula of their own—the pelican in her piety

(which means in the act of feeding her young with drops of blood from her breast), and the peacock in his pride (with tail spread to attract the admiration of all onlookers).

The denizens of the sea are certainly much less popular as cognisances. Doubtless this is on account of the extreme monotony of their poses. They can only be blazoned as "haurient" (in an upright position), or "naiant" (as if in the act of swimming across the shield). They are also almost always "punning coats."

The dolphin, which holds this much variety that it can be represented as "embowed" (i.e., turning with an apparent intention of swallowing its tail), is the ancient arms of Dauphiné, the province

which gave its title to the Eldest Child of France. The pike (heraldically lucie), stands for the family name of Lucy, and the roach for that of Roche.

The lowest forms of animal life are almost exclusively represented by the serpent, and it is usually to be shunned as the emblem of evil, though it may also be used as a figure of Eternity.

To the student of heraldry proper, much interest and amusement can be derived from the satirical and mock heraldry of the sixteenth and seventeenth centuries. Burlesque heraldry probably originated at the time of the mock tournaments that were a feature of the Hanse towns of Germany at that period, when feudalism and the romance

of the Middle Ages was disappearing.

Such occasions afforded excellent opportunity, not merely for the somewhat coarse humours of the age, but also for savage satire of unpopular personages, to whom were given coats of arms in accordance with their supposed characteristics mottoes that tically and fully explained the same. Of

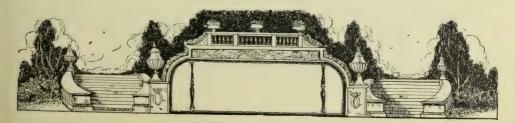


The black bull's head is frequently seen in coats of arms, such as that of the Duchy of Mecklenburg. Celtic tribes also used this sinister emblem

course, such proceedings involved grave risk to their perpetrators. For example, when the bold and personal attack on the great Cardinal Wolsev

A talbot sejant, or sitting. This old English dog is supposed to have been the forerunner of the modern foxhound

made in this form almost cost the life of Roy, the inventor.



TYPES OF BEAUTIFUL CHILDREN







CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

The Baby

Clothes
How to Engage a
Nurse
Preparing for Baby
Motherhood
What Every Mother
Should Know, etc.

Education

How to Engage a
Private Governess
English Schools for
Girls
Foreign Schools and
Convents
Exchange with Foreign
Families for Learning
Languages, etc.

Physical Training

Use of Clubs
Dumb-bells
Developers
Chest Expanders
Exercises Without
Apparatus
Breathing Exercises
Skipping,
etc.

Amusements

How to Arrange a
Children's Party
Outdoor Games
Indoor Games
How to Choose Toys
for Children
The Selection of Story
Books,
etc.

FANCY DANCES FOR CHILDREN

Continued from page 3358, Part 28

By MRS, WORDSWORTH, Principal of the Physical Training College, South Kensington

2. THE FAN DANCE

The Coquetry of the Fan—The Chinese "Man's Dance"—Dancing in Japan—Why the Fan is Banished from the Modern Ball-room—A Pretty Drill—A Simple Fan Dance for Children

Fans do not belong so much to special dances as to certain nations, by whom they were, and are, used in connection with dancing. But it is noticeable that, in countries where fans are needed to give dancers a little cool air during their exertions, the fan is not an essential part of the dances, but is an adjunct introduced at

pleasure by the dancers.

Save in Japan, where dances are invented in order to display skill in twirling and fluttering a fan, these charming instruments are almost always used according to the need and individual taste of the In Spain and Italy fans first found a European home; and, in every clime where heat is part of daily life, pretty paper or silk fans are worn or carried by every girl when she comes out to dance. She may use her refreshing appanage only between dances; or she may make great play with it while dancing. For, besides cooling her heated cheeks, a fan is the finest aid to coquetry in the world. What man can resist a glance from beautiful eyes over the edge of a fan?

The term fan comes from the Latin "vanners," the broad, shallow baskets into which the corn and chaff from threshing were received, to be tossed in the air so that the wind might carry away the chaff.

The hand fan is of great antiquity, and was most prized in regions where the heat was greatest. It is known to have been in use among the ancient Assyrians and Egyptians, and must have been popular in early Greece, according to the representations on Greek bas-reliefs and vases, in which female dancers are frequently seen with a fan.

In Japan to this day the fan is an indispensable adjunct to the daily life of all classes. Large, rich fans are used in ceremonial dances, in which they form accessories of peculiar significance. The folding fan is said to have been a Japanese invention, originating in the seventh century, the idea having been supplied by the wing of a bat.

From Japan the invention passed to China, where it was extensively adopted. But it was not until the beginning of the sixteenth century that such fans were first found in Europe, when they appeared

tentatively in Spain and Italy.

The use of the fan in Eastern dances—the only dances in which it finds an actual place—is always stately and of a certain significance to the measure performed. Agility and liveliness are seldom attempted in Eastern dances, being regarded as unbecoming and undignified.

The hierarchic order of the dance is very old in China, where genuine fan dances are still seen. Every member of the State was allotted a given number of dancers; in the Emperor's palace, for instance, there were eight distinct dances, each performed by



Fig. 1. Position I. Fan drill with one fan. The fan on the left shoulder, the dress raised, and the right foot pointed Photos, Martin Facolette

eight different dancers. Thus the Imperial corps de ballet numbered sixtyfour. The provincial kings had six dances, and six sets of six dancers. and so on. The Chinese word for a dance is Ou; and "small" dances are learnt in infancy by most of the children. Five Chinese dances take their names from an object held in the dancer's hand, such as a fan, a feather, etc. The sixth was called the man's dance because it was performed with empty hands.

A great many qualities are required from a Japanese dancing girl, for in Japan fan dancing is seen at its best. A dancing girl, or maiko, must be young, beautiful, graceful, musical, and witty. In Japan dancer and singer are one individual; and the work does not seem to tire this hardy race. When a maiko becomes older, she makes place for others. She becomes a Geisha girl, and accompanies the younger dancers.

A maiko moves slowly and in a gliding fashion; she is an artist in posturing, and continually changes from one perfect pose to another. Her fan is manipulated in an amazingly skilful manner to harmonise with every pose. She wears very elaborate

gowns of blue or red, embroidered with maple leaves, roses, or other pretty devices. Her sash is of rich brocade, and in her jet black hair flowers are never wanting.

The maikes form groups of four for their dances, posing, gliding, and turning in a perfect kaleidoscope of colour before spectators, who recline against bolsters.

The light of the dancing-room is generally dim and mysterious, shed by a single lamp on a high pedestal. A paper screen at the end of the room is drawn away, and the Geisha girls are seen seated in a semicircle, playing their instruments. A dancer appears after a "prelude song," something like a wail. She poses for a second, then moves languidly and gracefully, swaying from side to side. There are no definite steps, and the music does not appear to be in any particular time; but the dancer moves as she pleases, and always perfectly, marking each action with her fan. Some dances are in pantomime, portraying every-day scenes and actions, such as



Fig. 2. Position 2. Fan behind the head, left foot pointed, and body bent

"making the toilette." Special fan dances are interpreted by young girls with various movements, figures, and poses, which are, in this case, strictly defined and rigorously followed. These dances are the most favoured and popular of all Japanese dances, and

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are frequently seen at functions and on ceremonial occasions. They are also used in the tea-houses.

The use of the fan in dancing by Oriental nations has quite died out of late years, except in China and Japan, to which nations

the fan will always belong by right of precedence. There is no reliable record of fan dances among barbaric and savage nations, beyond the fact that large, fanlike instruments were undoubtedly used in certain dances among African and Indian tribes. But they had no relation to the fans of to-day, nor has any record of them been preserved.

In ancient Egypt large, plate - shaped pieces of bronze or copper corresponded to a modern fan. In Spain paper fans enter largely into dances, chiefly as a means of coquetry on the part of the female performers. But in England the fan had no actual connection with any dance, except the stately minuet and fascinating gavotte, in

which it was an important asset to the

perfection of the steps.

At the Pump Room, Bath, under the despotic régime of Beau Nash, the fan in dancing may be said to have reached its height in England. Since minuets and gavottes have dropped out of fashion and use in ballrooms, we have no need of the fan, except when "sitting-out" in dim conservatories. A fan has no place in the whirling valse nor in the rowdy lancers of to-day. To be really effective, a fan must be moved with a slow, languid grace—and in up-to-date ballrooms such a commodity is both impossible and out of place.

But while the minuet held sway every self-respecting dame knew how to wield a fan with due grace and charm. A minuet without a fan would be as impossible as a sword dance without a kilt. At the Pump Room, during its glorious days, hundreds of fans fluttered nightly; a fitting accompaniment to the stepping of dainty, redheeled shoes, the swish of brocaded trains, the perfume of gossamer laces. It must not be supposed that the fan was really part of the minuet as first invented. It was merely used by female dancers until it fitted into every step, and became indispensable to the true beauty and success of the dance.

Beau Nash directed that balls should begin at six and end at eleven, and he opened each ball by taking out two persons of the highest distinction present to dance a minuet. When it was ended, the lady returned to her seat, and Nash brought the

gentleman a new partner. This quaint ceremony was observed with each succeeding couple; so every gentleman was obliged to dance with two ladies. Minuet dancing lasted about two hours, and then country dances began. An hour later, about nine o'clock, a short interval was allowed for rest, and for the gentlemen to help their partners to a dish of tea. This done, dancing continued till eleven; and as soon as the clock had struck Beau Nash appeared, and ordered the musicians to stop by holding up his finger. Dancing was then discontinued; and fans came in active use, some time being allowed for the company to grow cool. The ladies were then handed to their chairs; nor were those who walked in any danger of being insulted by the chairmen! And from the



any dance, except the stately minuet and the back, and the right foot takes dotted steps in a circle



Fig. 4. Position 4. The arms are crossed and the fan held on the left shoulder

shadow of a sedan-chair many a pair of laughing eyes looked, in final conquest, at smitten gentlemen over the curve of a fan.

For fancy dances a fan is useful, though, beyond its appearance in minuet or gavotte, the dances performed depend solely on the taste of the teacher. If a pupil is given a fan and told to dance with it, the steps may be of any kind. The chief part of such a dance depends on the way in which the fan is used and placed; and so, for young children, it is wise to arrange simple steps in order that they may safely devote their best attention to their fan.

Everything depends on the way the fan is held. The pictured part should be turned away from the dancer, the knuckles being on the side of the fan furthest from the face. Make the child hold the fan very lightly; if she grips it hard, she will be unable to move her fingers or her wrist as quickly as is necessary, and the result will be hopelessly stiff. The wrist does most of the work in moving the fan, and only the thumb and two fingers are really needed to hold it securely.

Before attempting a dance it is wise to teach a child a pretty fan drill with one fan, done to suitable music, in which she practises most of



Fig. 7. Position 7. One fan is held up, the other down, and runs are taken up the room and down again

the movements and positions necessary for a dance, without bothering about proper steps.

Fig. 1. Position 1. Fan on left shoulder, left arm raising dress, right foot pointed; arms extended, brought together; fan changed to left hand, and position repeated on left side.

Fig. 2. Position 2. Fan behind the head, left foot pointed; bend right forward, rise; step back, and take position on opposite side.

position on opposite side.
Fig. 3. Position 3. Fan behind back; right foot takes dotted steps in circle; both hands raised above head; fan changed, and step repeated, circling the reverse way.

Fig. 4. Position 4. Arms crossed, fan on left shoulder; low curtsey, fan swept down to floor; rise, arms crossed, with fan on opposite side.

These are a few important and pretty positions with one fan, on which a simple dance can be readily based. For a change, two fans may be used



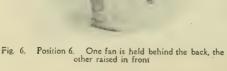
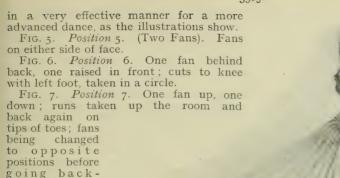




Fig. 5. Position 5. A fan dance with two fans, one being held on either side of the dancer's face



wards. Fig. 8. Position 8. Final position: on the ground, right foot extended, body leaning away from foot, and fans crossed.



Fig. 8. Position 8. Final position, on the ground, with right foot extended, and the fans crossed



FAIRIES



Continued from page 3362, Part 28

The "Good Girl" of Fairyland—Puck and the Brownies—Queen Mab—A Curious Fact about the Fairies of the Celts—Fairies of Ireland and Wales—The White Ladies of Normandy—Will o' the Wisp-Fairies of Eastern Lands-Fairy Names in Folk Lore

THERE was a tradition that if there was a drop of blood left in the fairies at the Judgment Day, they would find favour. That they were by nature soulless was the universal idea, but the Irish people have a quaint legend which explains that the fairies were the angels who kept silent when God turned Lucifer out of heaven. For this silence they were punished by being divested of their immortal souls.

Elves and Brownies

A universal type of fairy is the "elf," now chiefly useful as the presiding genius of pantomimes. It—when of the female sex always looked pretty; in a passive kind of way it prevented ill-luck, wore diaphanous wings and very summery garments, and usually behaved itself very well. This fairy is the "good girl" of fairyland, and in no country, when the word is rightly used, does it express a harmful, malicious spirit. The word "elf" is Anglo-Saxon, and in very similar form appears in all the European languages. In Danish it is "alf"; in Icelandic, "alfe"; and in German, "alp."

But a male elf was a mischievous sprite, who preferred to live by himself in some wild, desolate place and torment travellers. Ugly and misshapen in appearance, he was easily able to terrify superstitious villagers, and the long, unkempt black hair which hung over his shoulders brought into exist-ence the term "elf-locks." The "peri" of Persia was a female elf of this character, though endowed, through Oriental imagination, with extraordinary beauty

But the fairy that has been the centre of more tales and legends than any other is the house sprite—the brownie of Scotland and America, the pixie of Devonshire, the duendi of Spain, the esprit follet of France, the kobold of Germany, the firdarrig of Ireland, and the nis of Scandinavia. It is always a good fairy, but wilful, mischievous, and full of fun. Shakespeare aptly describes the pranks of Puck, chief of the brownies:

"That shrewd and knavish sprite Call'd Robin Goodfellow. Are not you he That frights the maidens of the villagery,

Skim milk and sometimes labour in the quern, And bootless makes the breathless housewife churn; And sometimes make the drink to bear no barm, Mislead night-wanderers, laughing at their harm?
Those that Hobgoblin call you, and sweet Puck, You do their work, and they shall have good luck.

The opposite terms, "brownie" and "fairy," have no doubt an historical basis. The "fairies" were the dimly remembered, fair-haired, fair-skinned people who swept over Europe in one of the great race invasions of early ages, and the "brownies" were a much smaller, dark-skinned, dark-haired people, possibly of negro origin. The Picts of Scotland are believed to have been a very small, dark-skinned, ugly people who lived underground, moved quickly and silently, understood the way of wild things, and lived very close to Nature. The Gaels conquered these little people, who could only make flint weapons, and used them as servants till the race died out.

Highland Brownies

This "little brown one," of uncertain temper, and, if he pleased, good workmanship, developed in the course of a few centuries into the person of supernatural powers which he has since remained.

Tradition tells of many faithful brownies who served their masters well and thoroughly. The "Brownie of Maclachlan" is one of the best known; but there are other brownies connected with Highland families, which seems to prove the theory that they were Picts.

Queen Mab

Queen Mab, who may have been a brownie or an elf, was a real person, though somewhat distorted after being handed down through many generations of sensation-loving people. Her real name was Meave, Queen of Connaught, and an old Irish tale describes how, "tall and beautiful, with her white face and yellow hair, in her battle chariot, she drove at full speed into the press of fighting men and fought over the ears of the horses." We wonder whether she and Boadicea of the Iceni were the same person, or whether all ancient queens were as battle-loving as kings. A patriotic Welshman, basing his theory on Shakespeare's occasional introduction of Welsh characters, declares the poet took the name from Wales, where it meant a "little child." For wherever the prefix "Mab" is found, it makes the word a diminutive, as in the case of "Mabgarth"-kitten.

Shakespeare's beautiful lines on the resting place of Titania, Queen of Oberon, will occur to the reader, for Mab is another name for

this delicate sprite.

"I know a bank whereon the wild thyme blows, Where oxlips and the nodding violet grows; Quite over-canopied with the luscious woodbine, With sweet musk-roses and with eglantine; There sleeps Titania some part of the night, Lulled in these flowers with dances and delight; And there the snake throws her enamelled skin, Weed wide enough to wrap a fairy in."

Celtic Fairies

The Celtic peoples, inclined to be morbid, gloomy, and excitable, have adapted their fairies to their temperament. Unlike the stolid, light-hearted Saxon, the Irish and Scotch peasants prefer their spirits to be ugly, malicious, harmful, grotesque in appearance, and solitary in habits. This accounts for the strange fact that if it were not for England's merry fairies and brownies, the British Isles would be peopled with the most evil and terrifying kinds of fairies. The Welsh people have the least doleful and spiteful array, bettered evidently by close contact with the "foreigners" who live on the border, but the Highlanders have a set of the most malevolent spirits any nation would wish to possess, and their names seem very aptly to fit their evilness.

The boggart, bogle, and bugbear are small evil spirits, who will do harm if they possibly can. "Hornie," or "Auld Hornie"—sometimes a lesser devil, sometimes the "Father of Lies" himself—always brings harm. The kelpie and nuckelauvee (the sea-devil of the Orkneys) both foretell death—generally the death of the person who sees their terrible forms. They are monsters of varying size,

who live by the side of rivers, dykes, and ponds, but they can never cross water, so the surest way to dodge them is to jump or swim across some stream and defy them from the other side.

Malignant Sprites

These fearsome fairies have enriched Highland folk tales with many hair-stirring stories to be told when the twilight falls. "Shelly-coat" is a demon who lives in water, preferably the sea. His head resembles that of a horse, and his body is as covered with shells as the piles of a breakwater at low tide. One writer sadly tells us "there are no fairies in Scotland—they are all ghosts or demons, soulless, man-stealing creatures." Even the brownie is described thus by an old poet:

His matted beard on his breast did rot— A lang, blue beard wan'er'd down like a vest, But the glare of his e'e hath no man expec'.

But not only does the Highlander believe that all the spirits pit themselves against man, but even that Nature herself is eager to torment and slay the puny human, however considerate or cautious he might be. An example of this is shown in the poem of gloomy prophecy:

Said Tweed to Till—
"What gars ye rin sae still?"
Said Till to Tweed—
"Though ye rin in speed,
An' I rin slaw,
For every ain that ye droon
I droon twa!"

Another form which the bad fairies took in Scotland in past days was the particularly noxious one of a worm—a giant worm with many human-looking heads, that would coil itself round a mountain or castle or city, and devour everyone and everything that came in its way. "The Lang Warm o' Lynton" is one of the many thrilling and gruesome stories about this kind of devil.

Irish Fairies

No true-born Irishman on Irish soil will ever allude to the fairies by any than the most polite terms. They are "the good people," "the little folks," "the People of the Hills," for he knows how easy it is to offend them. But all Irish fairies are of evil nature, except the "phooka," who is a degenerate kind of Puck, and the "firdarrig," a merry little red man who will occasionally help the servants or the shepherd. The "shefro" lives on heaths or in woods with many others of its kind; the "cluricaune" is a solitary sprite who loves to lead travellers astray over the bogs, and the "banshee," is believed by some to be any kind of warning, and by others, a female fairy who sings a mournful song beneath the windows of some aristocratic family's house when a member is going to die. The "dullahan" is a goblin of an especially malicious kind, and the "merrow" is a water sprite of the mermaid order. When female, the merrow is beautiful, with lovely

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golden hair and large, deep green-brown eyes, the colour of seaweed; but the male is green and scarlet in patches, and extremely repul-

The "leprechaun" is the fairy cobbler, who for some strange reason lives near mines, and sometimes, like the Welsh "knockers, leads the miners to specially rich veins of mineral. But just as often he will lead them away and lose them completely in the underground tunnels. In Scandinavia and Denmark and Germany, these mountain and mine fairies are called "trolls," and many are the stories in which they play the part of the villain.

The Fairies of Wales

The Welsh have a much less vindictive race of fairies, and some very pretty fairy tradi-tions. Anyone who has travelled at all in Wales will readily agree that some of the rich, fertile valleys might easily be the fairies' home, but the wonderfully beautiful Vale of Neath is generally accepted as their "place of residence."

The king of the fairies, "Gwyn ap Nudd," is often mentioned in Welsh poetry, and so are the "Fairy Isles," which every Welsh sailor declares lie off the coast of Pembrokeshire. When the sun sets over the bay, and the mist gathers snowily on the Black Mountains, then the fairy isles lie at the horizon's edge like pearls surrounded with diamonds. There are many tales of sailors who, fascinated by their magical beauty, left home and wife and children, and taking their boats, have sailed over the still, blue waters and evidently reached the isle of faery, for they never came back.

Will-o'-the-Wisp

The elves are spoken of in the soft language as "ellyllon," the brownies or house fairies are "bwbachod" or "bwbach," the fairies of the mountains are "gwyllion," and the knockers are "coblynau." All these are good fairies, except the gwyllion, who are frightful of appearance, and haunt the lonely roads of the mountains, ready to lead the weary traveller over the precipice to his

destruction

The "Will-o'-the-wisp," "Will-with-thewisp," or "Jack o' Lantern," is a fairy which, in a very similar form, appears in every nation's collection. Phosphorescent bog lights, glow-worms, the gas above decaying matter, the lights in cottage windows, and, in old days, distant beacons, all made tantalising "fairies" which receded as one drew near, and danced about in an aggravating manner over uneven ground. "Sand ing manner over uneven ground. "Sand Yan y Tad" (St. John and Father) is the name the Bretons give to this fairy, which they say carries at its fingers' ends lights that spin like a catherine wheel.

Foreign Fairies

The French mother frightens her baby into sleep by saying "Le gobelin vous emportera, le gobelin vous mangera"; and a negro mother will graphically describe to her "curly headed babby" what "Jock-muk-Lantern" looks like—with his great round black face, large, shining goggle eyes, huge mouth with big white teeth, and a hairy body. He is, in short, the negro distorted into a monster.

"Les Dames Blanches," or the "White Ladies" of Normandy, are dainty little white-robed fairies, always ready to assist in the work of the house if specially nice cakes are made for them. In Bohemia they are given the name of "Hausschmiedlein," and the Swiss peasants appropriately call them "Servans."

Besides these well-known fairies, there are the less-known ones of foreign nations. afreet, or djinn, or genie, the useful serving fairy of the "Arabian Nights," has made itself known to us through this book. Female djinns are never mentioned, probably in accordance with the Eastern custom with regard to womenkind.

The particularly objectionable ghoul is a Persian invention, and the vampire origi-

nated in Hungary.

From the old Greeks we have some very dainty fairies-the hamadryad, or tree nymph, who lived as long as the tree to which she belonged; the sylph, or air spirit, and the water fairy, or Undine.

The salamander is the spirit of the fire, and has no connection with the lizard that bears the same name; and the ogre which feeds on babies is a relic of the ancient folk tales of

Scandinavia.

The fairy of the African natives is the lamies, which has the head of a woman and the tail of a serpent, the composite tempta-

tion of the Garden of Eden.

Indeed, the whole subject of African fairy lore is a wide and practically untouched field. It is to be hoped that what has been done for Europe by such writers as the Brothers Grimm may soon be accomplished for Africa.

Fairy Lore

In our own islands, so deeply has the belief. in fairies been implanted, that many flowers and inanimate things have become inseparably connected with them. The foxgloves were originally the little folks' gloves; fairy cheeses are the seeds of the common mallow; fairy loaves, a kind of fossil; fairies' hair is the Lesser Dodder; a certain species of agaric is the fairies' table; and the tiny broken segments of Roman mosaic found where there have been Roman settlements, are the fairies' pavements.

The circles in meadows, caused by a fungus growth, are everywhere known as fairy rings, and in some parts of Scotland the flint arrow-heads of early man are called the fairies' arrows or elf darts. remains of earth homes of early races all over Europe are still called fairy palaces, and the mounds made by these people are

fairy forts.

GIRLS' CHRISTIAN NAMES

Continuea from page 3361, Part 28

Prassede (Italian)—" Active." From a Greek verb, meaning to act or to do. St. Prassede, in whose memory one of the oldest churches in Rome was erected, was said to be the daughter of the house wherein St. Peter lodged at Rome. She and her sister spent their lives tending and caring for poor imprisoned Christians, and afterwards burying them, till a cruel martyrdom was the reward of these faithful women.

Praxedes (*Greek*)—"Active." Connected with Prassade, which see above. This being the noun form, from praxis—"business," or "activity."

Preciosa (Spanish)—" Dear one." She is the heroine of Longfellow's "Spanish Student," who was threatened with the vengeance of the Inquisition. Of the dancing of this gipsy girl the Count of Lara said,

> Every footstep fell As lightly as a sunbeam on the water.

Priscilla (Latin)—" Ancient." From the Latin "prisca"—" of ancient birth," i.e., "aristocratic." Prisca is the real name, but its diminutive, Priscilla, was much more used. Seldom to be met with now, it was a great favourite in Puritan times, both in England and America, probably owing to that love of Bible names then prevalent, for Priscilla was one of St. Paul's fellow-workers. "Aquila and Priscilla salute you much in the Lord" (I Corinthians xvi. 19), while the same is again referred to in 2 Timothy iv. 19, "Salute Prisca and Aquila." Priscilla was the sweet maid who was unsuccessfully wooed, by proxy, by Miles Standish, the Puritan captain of Plymouth, and bestowed her hand instead upon John Alden, the bearer of Standish's message (Longfellow's "Courtship of Miles Standish"). This was the "Mayflower of Plymouth," who

With eyes over-running with laughter, Said in a tremulous voice, "Why don't you speak for yourself, John?"

Procilla (Latin)—"Lover of the fields," or "tiller of fields."

Procne (Greek)—" A swallow." See "Fhilomela" for legend.

Prudence-An English virtue name.

Prue—Contraction of above.
Psyche (Greek)—"A soul." Belonging to the group of "attributes," such as Sophia Belonging to the group of "attributes," such as Sophia ("wisdom"), Zoe ("life").

Pulcheria (Latin)—"Fair." From "pulchra" ("fair").

Pulehérie—French form, and its diminutive, "chérie," forms one of the prettiest terms

of endearment.

Pyrrha (Latin)—" Red, or bronze-haired." Pyrrha was the wife of Deucalion, a prince of Thessaly. When all mankind were destroyed by a great deluge, she and her husband alone escaped in a boat, which the latter had made by his father's advice. When the waters at length subsided, Pyrrha and Deucalion were directed by the Oracle of Themis, in order to recreate mankind, to throw stones behind their backs. Those thrown by Pyrrha were transformed into women, and those by Deucalion into men.

Quenburga (Valkyr and Teutonic)—" Queen pledge." Cwenburh was the Saxon spelling for this name, "cyne," or "cwen," meaning

"a woman."

Quendrida (Valkyr and Saxon)—" Queen threatener." Tradition says that this lady was a Frankish princess, who in punishment for some crime was set adrift in an open boat, which found its way to East Anglia. Offa, King of Mercia, was fascinated by the beauty of the fair stranger, and married her. Quendrida claims the unique distinction of being the only old English queen whose coins bore her image. Apparently she could not live a peaceable life, and after treacherously murdering her son-in-law, she met her own fate by being cast down a well.

Queenie (English)—" A queen." Literally, "a woman" (cwen).

Quintilia (Latin)—" Fifth (child)," or "fifth daughter." Quentin is the still-used Scottish name corresponding to the Latin Quinsus and Quintilianus and Quintilius. In later time, Quintilia was the founder of a strange sect of heretical Christians, who had female priests and bishops.

Rachel (Hebrew)—"A ewe." There is perhaps no more touching story in the Bible than that related of Rachel and Jacob, and the wonderful depth of his love for her revealed in that beautiful phrase: "And Jacob served seven years for Rachel; and they seemed unto him but a few days, for the love he had to her" (Genesis xxix. 20). Of Laban's two daughters we read that, "Leah was tender-eyed; but Rachel was beautiful and well favoured." The name was always considered symbolical of gentleness and contemplative love.

Rachele-Italian variant of above.

Rahel-Polish form.

Racilia (Latin)—"Lover of the country."
Rana (Scandinavian)—"Foam queen." In old Scandinavian mythology Rana was the goddess of the sea, and wife of the sea-god Aeger.

Rane (Norse, Teutonic)—" Warrior of judg-

ment.

Ranna (Lap)—"Battle-maid of judgment."
Rasche (Latin)—"A rose." This is the Polish

form of the word.

Rasia and Rasine (Polish)—"A queen."
Rebecca (Hebrew)—"A noosed cord." This
name is derived from the Hebrew word
"ribka," meaning a cord with a noose, or a snare, an expression originally used to symbolise the firmness of the marriage bond. The name is still very popular with Jewish maidens, but has never found much favour amongst other nations. Thackeray immortalised the diminutive form "Becky" in the person of Becky Sharp in "Vanity Fair.

Rebekah—English version of above. Regina (Latin)—"A queen." As a virgin martyr St. Regina is depicted with lighted torches held against her sides, while she stands bound fast to the cross upon which she suffered martyrdom.

To be continued.



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of Every Woman's Encyclopædia, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include:

Professions

Civil Servant Nurse Dressmaker Actress Musician Secretary Governess Dancing Mistress, etc.

Woman's Work in the Colonies | Little Ways of Making Pin-

Canada Australia South Africa New Zealand Colonial Nurses Colonial Teachers Training for Colonies Colonial Outfits Farming, etc.

Money

Photography Chicken Rearing Sweet Making China Painting Bee Keeping Toy Making Ticket Writing, etc., etc.

HOW TO BECOME ENTERTAINER SOCIETY

By MARGARET COOPER

In the following article, specially written for "Every Woman's Encyclopædia," Miss Margaret Cooper, the well-known society entertainer, tells of the "behind-the-scenes" and business side of an entertainer's life. For some years past "Miss Cooper and Her Piano" have been in very great request at social entertainments of all sorts, and in view of her great experience the following article should be of particular interest

Providing she succeeds in arriving somewhere near the front rank of entertainers, a considerable amount of work awaits an ambitious worker, and although, as in most other walks of life nowadays, competition is keen, especially among those struggling at the bottom of the ladder leading to success, there is still plenty of room on top. Indeed, I am inclined to think that beginners who show that they possess real promise have a chance of making their way to the front more quickly in "entertaining" than in stage work.

The reason for this lies largely in the fact that there are very many different kinds of functions at which the services of an able entertainer are invariably in request. For instance, openings are continually arising at bazaars, soirées, At-Homes, garden parties, coming-of-age festivities, smoking concerts, and social functions of all sorts. In addition, many hotels, both in London and the pro-

vinces, make a speciality of employing society entertainers at certain seasons of the year when their visitors are more than usually numerous, and, on this account, the artiste who earns a reputation for being an able performer in entertaining work soon finds that her time is very fully occupied indeed.

I would point out, too, that the field for exploration in entertaining has considerably widened in recent years, owing to the ever increasing custom nowadays in London theatres, and other houses of amusement, of beginning the evening bill with a musical

sketch instead of a one-act play.

In its broad sense the term "Entertainer" is a particularly wide one, and thus, to all intents and purposes, practically any artiste who succeeds in interesting an audience outside a theatre or music-hall has come to be regarded as an entertainer. On this account, therefore, it will be seen that there is a wide scope for members of both sexes

who can prove themselves capable of interesting private or public audiences.

It may be of service if I briefly describe my own early career. My first real public appearance as a singer was when I was a student at the Royal Academy of Music, and took place at one of the Chamber Concerts at St. James's Hall. That momentous occasion I shall never forget. I well remember that I was so frightfully nervous that when I opened my mouth I felt grave doubts as to whether I should be able to get out a note. Fortunately, I succeeded in struggling

through somehow or other, and as the Presswere kind enough to give me good notices, my nervousness did not act as a barrier to future engagements.

Indeed, before long I began to receive a considerable number of offers for concert work, and, after a time. finding that I could work better without the services of a n accompanist, w e launched out -my piano and I-on our own account. I frankly acknowledge that I had to go through much very hard work indeed before became su fficiently well-known to obtain what I regarded as enough work

for me to manage, but, after singing at several Chappell ballad concerts, engagements rapidly began to come my way, until, as I have mentioned, I was at last asked to make my début on the stage.

What particular qualifications are essential

to success in entertaining work?

Well, first, a society entertainer must possess a good presence, and if to that she can add that indescribable quality, personality, her success is likely to be all the greater. Personality is of as great value to an artiste appearing before a private audience as it is to a regular stage performer. Many

people, however, seem to hold the opinion that "anyone with a voice" can sing in a drawing-room. Such, however, is not the case, for something more than merely "singing a song averagely well" is expected from an entertainer who desires to command a salary which will make it worth while for her to follow her profession.

Again, the society entertainer who hopes

Again, the society entertainer who hopes to come to stay must conquer the feeling of nervousness which is almost sure to attack her in her early days. And by the word "conquer" I mean that she must learn to

so control her nervousness as to prevent it from being apparent to those she is to entertain, for few things are more irritating drawingroom audiences than a display of nervousness. It is apt to set an audience's " own nerves " on edge in a manner which will probably effectually prevent the artiste's services from being sought on future occasions.

A question I have frequently been asked is: "How does an entertainer secure her engagements before she becomes known?"

There various ways in which this can be done. For instance, before engagements come

without being sought it is no bad plan to advertise. Certain papers, the Sunday journals and theatrical organs in particular, are attentively studied by both private individuals and committees who frequently find it necessary to book entertainers at short notice, and opportunity may often arise in this way for an unknown artiste to secure work, owing to the fact that her better-known fellow artistes are already booked up.

Another way of securing engagements is for the entertainer to write direct to some private individual who is known to employ frequently the services of entertaining



Miss Margaret Cooper, the famous society entertainer, who, in this article, specially written for "Every Woman's Encyclopædia," gives most practical and helpful advice to intending aspirants in her profession

*Photo, Charles & Russell**

artistes, or else to address a letter to various organisations which, at certain seasons of the year, give private entertainments to their In both these cases, when offering services, it is well to enclose a photograph and an outline of the artiste's prospective programme, and if she possesses favourable press notices, it will frequently help to clinch matters if these are sent at the same time.

Securing Engagements

Still another method of obtaining work has been opened out to entertainers in recent years by several of the big West End stores organising departments, through which their customers, on paying a fixed fee, can secure entertainers of all sorts. These bureaux are very well patronised, especially in London, and on that account enterprising entertainers anxious to secure as many engagements as possible would assuredly find it a wise policy to enter their names. As a rule no fee is charged for keeping a society entertainer's name on the books, although, when engagements are secured through a bureau, a small

commission is naturally charged.

So far, so good. Let us now assume that the persevering entertainer has made a name for herself and can, accordingly, command a fee considerably larger than she could possibly hope to have secured at the commencement of her career. In such fortunate circumstances she will be wise to employ the services of a special agent, whose duty it is to procure "bookings" for his client at the particular sort of function at which her services are generally in request. enterprising agent can almost invariably secure better terms for a client than she herself would probably be able to arrange, for, through the very nature of his business, he is more familiar with the prices which various organisations usually pay, and on that account his charge of ten per cent. commission will probably prove money saved in the long run.

Fees and Prospects

With regard to the fees usually paid to an entertainer, these naturally vary accordto the degree of success she has attained. Thus, while vocalists who have not established themselves as public favourites may only be able to command a fee varying from one to five guineas for a single performance, other singers and musicians who have won considerable public reputation not infrequently receive as much as a hundred guineas, or more, for an afternoon or evening

However, so large a fee as this is only paid to those quite at the top of the tree, and thus the average entertainer of ordinary ability will be building the wildest castles in the air if she imagines that engagements at such a price are easy to procure. Still, to an entertainer who has earned a reputation as an assured attraction a fee varying from fifteen to thirty-five guineas is nothing out of the ordinary. Thus, provided that work is plentiful, it will be seen that a popular entertainer has plenty of scope for earning a considerable income, if she possesses sufficient perseverance to overcome those early obstacles which are inseparable from almost

every branch of business.

I would mention, by the way, that during the winter months considerable sums can be earned by entertainers who are prepared to travel abroad on tours mapped out for them by their agent. These extend over several weeks, or even months. Thus, especially in the winter, it is no bad plan sometimes to arrange for a tour in the South of France, where entertainments are frequently given by the leading hotels at the most popular health resorts in the Riviera I have never actually taken part in a Riviera tour myself, but those who have done so tell me that the plan usually followed out is for an entertainer to arrange with the manager of the hotel to be allowed the use of one of the reception-rooms and to make a charge for admission. In busy times anything from twenty to forty pounds a night can be earned by entertainers of established reputation.

A Word of Warning

Then, again, longer tours may sometimes be arranged, for which, of course, the fees paid vary. In my own case I have arranged a special tour through Australia and New Zealand, after which I shall return via South For obvious reasons, many entertainers may not care to travel so far afield. but I would mention the opening such tours offer in order to point out that the art of entertaining in these days is not of a "parochial" kind.

There remains little else for me to add, though I would point out that as far as the art of entertaining is concerned, it is not nearly so easy as it looks. In sounding this note of warning I hope it will not be thought that I am taking a pessimistic view of an entertainer's profession, for such is not the case at all. I merely wish to make it clear that because a girl can sing a song in the drawingroom at home with fair success, it does not necessarily follow that she will ever be able to make a name for herself before an audience elsewhere. Public audiences are very critical, and expect one to give one's best. And that best must be very good.

I would suggest, therefore, that those who wish to take up entertaining as a profession would be wise to satisfy themselves that their talents are suited to the particular requirements of this calling before launching out on a career which must inevitably prove a disappointing one to those who do not possess the essentials which go to the making of a successful entertainer. But, by the same token, providing an entertainer possesses adequate talent and personality, there are few careers in which a woman can earn so large an income by her own individual efforts, and on that account, given the requisite stock in trade," the lot of a popular entertainer is, in many respects, a particularly

enviable one.

HOW WOMEN CLERKS MAY IMPROVE THEIR POSITIONS

By A. B. BARNARD, L.L.A.

Continued from page 3354, Part 28

Proficiency in Languages — Opportunities for Travel—Civil Service and G.P.O. Appointments—How Some Excellent Opportunities are Met With—Training without Expense—A Stepping-stone to Higher Work

A SHORTHAND-TYPIST who makes a study of physiological, medical, and pathological terms has a very good opportunity of working for busy doctors, many of whom need the services of a shorthand-typist for an hour or so daily. Quick workers can visit several employers in turn each morning, and spend the afternoon typing out their correspondence. Not infrequently also a doctor needs help with his bookkeeping, or wants postmortem notes, pamphlets, or the MS. of a book typed for press. If his shorthand-typist rises to his requirements, he may engage her entire services, and that at a good salary.

The writer has in mind an instance of an intelligent girl under twenty who gained such a post through her own efforts. In her case the charm of personality was a strong point in her favour. That quality, by the by, is one no girl can afford to despise. Little nervous peculiarities and tricks of manner may prove big hindrances to a girl. "I never could stand that perpetual smile," said one man who was selecting a shorthand-typist. "I could not endure the manners of that girl," remarks another. And so, though the hapless candidates may be good workers, they are shown the door. Naturally, an employer is extremely reluctant to express to his employee disapproval of her dress or personal appearance; yet these things may not only prevent retention of a post, but hinder a girl from securing another.

Foreign Correspondents

Not many years ago foreigners were in great demand as correspondents, it being very difficult to secure English men or women conversant with any language but their own.

That national weakness, ignorance of foreign languages, is, however, being remedied. The English correspondent is still rivalled by the versatile German, French, Russian or Dutch, but is in less danger of being ousted by foreigners.

Every training-school is quite alive to the necessity of making a special feature of instruction in foreign languages for the purposes of correspondence. At one, for instance, any language may be learned, but there is most demand for French, German (each two guineas the dozen lessons), Italian, Spanish, Portuguese (each three guineas the dozen lessons), Russian, Japanese, and Chinese (each five guineas the dozen lessons).

Specialisation in two or three languages

is of immense value to a girl, and should bring to her salary at least an additional fr per language. She can put her knowledge to use in a business house, in translating, in interpreting, or doing literary or research work. If she also undergoes a business training, and learns to translate and compose business letters, and write specifications, her services will be most acceptable to merchant firms with dealings abroad.

The London Chamber of Commerce grants certificates for proficiency in languages, and travelling scholarships, which are much sought after.

Engagements Abroad

And that is a reminder of another avenue of work for the girl shorthand-typist secretary. She is being called abroad to serve in business firms.

In the case of an engagement abroad, ample references are, of course, absolutely essential on both sides, and usually volunteered.

Command of foreign languages may bring a pleasant experience of change as a travelling secretary-typist. An opportunity of this kind came under the writer's notice, one which a serious-minded and capable girl wishing to travel and earn money at the same time would heartily enjoy. But other opportunities of travel will be found by the shorthand-typist, who desires it.

shorthand-typist who desires it.

A wideawake girl finds out which language will be most useful to her personally. At the time of the Boer War, familiarity with Dutch would have been of great advantage. German is increasingly wanted; so is Spanish. But, because there are fewer competent Spanish correspondents than German ones, a mistress of Spanish is sure of a speedy engagement. The same remark, it is probable, will soon apply in a lesser degree to Japanese and Chinese, but the doors to the Far Eastern lands are not as widely open to women as to men.

A girl who intends to put her knowledge of a language to commercial or literary uses does well to study it betimes, cultivate intercourse with natives, and, if possible, visit the country during holidays, for no language is learned well under pressure.

Learning Languages

Exchange of schoolboys and schoolgirls between English and foreign families is growing in favour, and makes acquirement of a language possible for the girl of a middleclass family unable to afford to send her to school abroad. At any rate, an arrangement might be made for her to board with a foreign family resident in the district where she is studying shorthand and typewriting

in this country.

For the girl in earnest about improving her position, there are plenty of evening courses in various subjects at trainingschools (such as Clark's College, London), technical colleges, polytechnics, and evening continuation schools, besides private coaching.

The Odd Minutes

Most workers in the City spend half an hour or so journeying to and from home in train or tram, during which time there is opportunity for reading, provided, of course, the light permits of it. Indeed, how many young people have learned the shorthand signs during those journeys it would be interesting to know.

Some training-schools give instruction by correspondence, and this is helpful to a girl who lives in the country and seeks to type authors' MSS. When proficient, she would advertise for work in a literary publication such as the "Athenæum" or "The Author."

To obtain a post in the Civil Service, in the General Post Office, or under the London County Council, special coaching for competitive examinations is necessary, and a girl who prepared herself or was taught privately would stand little chance against those drilled in one of the recognised training-schools. In the General Post Office the age limits of typists are 18 and 30, and the weekly salary from twenty shillings upwards. There are, moreover, advantages in the way of pensions, sick pay, medical attendance, security of tenure, good holidays, and short hours, with a bonus on marriage after six years' service.

A few posts, some two or three a year, are to be had by nomination at the offices of the Local Government Board, and at Somerset

House.

The Board of Education also employs a number of girl typists, who are nominated; and there are a few in the Admiralty. But all typists under Government, except those in the General Post Office, are nominated.

Typists under the London County Council have the same age limits as those in the General Post Office, and receive salaries according to the class in which they are placed, and to their period of service. They range from £55 to £120 a year.

Training without Expense

In business houses the certificates of the Royal Society of Arts and London Chamber of Commerce are of value. It is usually advantageous to a young typist when applying for a post to have been employed in a typewriting office, because in that way some amount of experience is ensured, and experience is a qualification upon which most employers insist.

An easy entrance to shorthand-typist's work without expense is obtained by girls who go to firms selling their own make of typewriter. In some such firms they are allowed to practise on the machines, perhaps with a view to purchasing one, or eventually proceeding to an office where that particular make of machine is in use. In such case, aid in mastering the machine is freely and willingly given.

At the offices of a well-known typewriter firm the would-be typist learns to manipulate the machine, when sufficiently proficient practises on MSS. sent to the offices, is taught shorthand between times, and receives as pocket-money half-a-crown or so weekly.

Practically, she gives her time to learn, and then goes to fill a situation obtained through the recommendation of the firm, perhaps to one of its customers. Maybe she is sent out to an office to do a special piece of work, and, proving satisfactory, slips into a good post.

From these remarks it is obvious that the girl out of a post need never stand still; while seeking another, she can improve her earning power, and extend her knowledge. It is also obvious that learning to type in an office such as the above is only satisfactory to those educationally efficient.

Numbers of good positions are open to capable shorthand-typists whose shorthand and typing are simply regarded as stepping-

stones to higher work.

A Stepping-stone to Journalism

For instance, they are an excellent means of entrance to a journalistic or literary career. The shorthand-typist in a newspaper or magazine editor's office to all intents and purposes has her future in her own hands. She can perform her duties mechanically, correctly, and faithfully, and remain where she is; or exhibit initiative, a quick and reliable memory, tact in dealing with people, power of organisation, savoir faire, courage in meeting and overcoming difficulties, discretion in keeping secret matters over which reticence is desirable, and wide knowledge of various subjects. All these qualifications can be deliberately trained, and some day or other they are bound to tell in her favour. Perhaps one day an opportunity occurs for the appointment of a private secretary or sub-editor, and it is recognised that she is most fitted for such a post.

A cultured gentlewoman has in her favour not only a sound education, but good breeding, essential qualifications for the best

shorthand-typist secretaryships.

The women engaged by politicians and authors come from the most exclusive training places—the best offices or schools. Even in business offices, principals refuse again and again shorthand-typists whom, for the credit of the firm, they cannot employ. Often the daughter of a friend or relative is trained specially to fill a post, a most satisfactory arrangement for her.

To be continued.



HOTEL WORK FOR WOMEN



Continued from page 3367, Part 28

FLOWER AND FRUIT DECORATORS

Agreeable Positions on Hotel Staff-Artistic Perception an Important Qualification-How to Gain Experience-Special Duties of Flower and Fruit Artists-Scope for Individual Taste

Every hotel, large or small, employs a lady to arrange all the flowers, and another to do the fruit. These ladies occupy particularly pleasant positions, and their work, besides being unusually interesting, is thoroughly artistic into the bargain, and gives scope for individual taste and skill.

A flower decorator's is, perhaps, the better position of the two, but really both are good. Saving in exceptional cases, where a remarkable floral artist is employed, the salary for either position is the same. some of the largest hotels the florist has an assistant, or even two, who are more or less apprentices. And when there is a special pressure of work on either side the flower decorator helps to arrange the fruit, and vice versa.

How to Gain a Post

The training for such positions is slight. The floral artist needs more than the arranger of fruit, but the essential qualifications for both are good taste and a keen eye for colour and effect. Some ladies become hotel florists after gaining preliminary experience in a shop run by ladies, or on a flower-farm where table decoration is undertaken.

The artistic perception enters largely into the success of a lady floral artist. It is astonishing how clever fingers can transform a few flowers and a stiff vase into a really delightful picture, and a decoration to any dinner-table.

Having gained a little experience, or being convinced from home practice that she is capable of arranging flowers effectively, the lady has then to approach various hotels, use what influence she can, and wait for an

There are hundreds of girls who, in luxurious homes, take the keenest delight in arranging dozens of flower-vases every day. Such is the practice that leads to perfection, which, in hotel work, may be turned to advantageous use. But when bad times come, and money is needed, those girls seldom dream of turning their delightful gift into a paying profession. If they could only grasp the fact, hotel work for lady florists provides a lucrative opening for which their home practice has adequately trained them

In many cases no training precedes the actual work, which is, in itself, the best possible school. When girls start working in hotels, in office, or reception bureau, they simply state that they would like ultimately to do floral work. The manager does not

forget, and when someone is ill or work is pressing those girls get their chance. They demonstrate their skill as "understudies," and when the next vacancy occurs find themselves promoted to assistant, or even first florist. There are many ladies working in big London hotels to-day who started in such a way, and proved worthy of the confidence reposed in them.

Those who prefer to deal with fruit need even less outside training. Again the best training comes from the work itself, and it is the girl who proves herself equal to an emergency who gets the prizes. decorators may start on fruit farms or private shops, where they gain experience in arranging fruit tastefully in baskets; or they, too, start in the hotel office, express a wish to do fruit decorating, and wait for a chance to rise. The work in both these positions needs great judgment and fore-sight. Fruit and flowers are brought from market every day under their orders, and the market must therefore be carefully watched. It is no good for out-of-season goods to be demanded. The floral decorator must know exactly which flowers are least expensive at all times of the year.

The Secret of Success

If she plans an ordinary dinner-table decoration of roses at Christmas she is a very bad hotel florist. Her needs must be suited to the prices of the market, except in rare cases when dinners at a fabulous cost are ordered, and she is given carte blanche. Then her imagination and fancy may have free play.

Every evening the florist has to give her orders for the following day to the buyer, who is generally one of the under-managers. She knows that she has to cater for the dining-room tables, drawing-room, lounge, and so on; also one or more banquets to allow for.

She chooses, for example, for the ordinary dinner-tables a scheme of bronze chrysanthemums and ferns, with a few large golden blooms for certain important positions. For the banquets she already knows that so much money may be spent, and arranges for carnations and asparagus ferns, knowing that carnations are rather cheap.

For special military and club dinners certain colours have to be followed in the Scarlet geraniums, cornfloral scheme. flowers, and white marguerites are popular, and should any of these blossoms be dear or scarce it is "up to" the decorator to devise a scheme that shall introduce them effectively, but in moderation.

To be continued.



Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in EVERY WOMAN'S ENCYCLOPÆDIA. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with:

The Ceremony
Honeymoons
Bridesmaids
Groomsmen

Marriage Customs Engagements Wedding Superstitions Marriage Statistics Trousseaux Colonial Marriages Foreign Marriages Engagement and Wedding Rings, etc.

WEDDING VEILS

The Glamour of the Bridal Veil—A Legend of Long Ago—The First Sprigged Wedding Veil—The Bridal Veils of Paris—How a Royal Order is Filled—A Marvellous Royal Veil—Modes of Wearing the Bridal Veil

THE wedding veil is undoubtedly one of the most important accessories to the full bridal attire.

So firm a hold has it on the popular

So firm a hold has it imagination that its filmy folds of lace or tulle cast over the bridal gown of even the simplest description a glamour unknown to any other dress. Yet a strange fact in connection with the matter is that some brides never wear a veil at all, and the costume of the girl who elects to be wed in travelling costume, without veil or satin gown, is as correct for the occasion as is that of her more habillée sister.

There is an aroma of sentiment about the veil, whether it be a wisp of tulle at a shilling a yard or a priceless web of handmade lace the price of which runs into three or four figures, and on the making of which a dozen lacemakers have spent the working hours of a year. As in all cases where romance comes in, cost does not count, and perhaps the prettiest love-tale connected with wedding lace is that earliest one of

all, where seaweed and a fishing-net were all that mattered.

A Venetian Love Story

In far-off days, soon after Leonardo da Vinci had begun to work, a Venetian sailor lad (and

a Venetian sailor lad (and what handsome eyes and graceful figures those good-looking rascals have to this day) brought to the girl of Southern Italy who had won his heart a bunch of that pretty coralline weed sometimes called mermaid's lace.

She threaded it in and out of the meshes of a new white-stringed fishing-net, spreading out the graceful branches of the weed, with its small white knots united exactly as the lace brides unite the more solid parts of lace.

There before her was a sprigged net lace, the first the world had seen. Probably the girl was a worker in the coarse points of the day, for all the women of Southern Italy were expert needlewomen, having been taught by the Greek refugees who had fled from the troubles of the Lower Empire and from the Byzantine influence which had spread over South Europe.



A Brussels lacemaker at work upon the exquisite lace for which the city is renowned

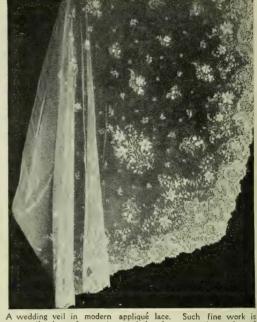
So, as tradition asserts, the Venetian girl made a white thread ground, and had her wedding veil sprigged with a coralline pattern. One may still buy coralline lace of finest Venetian point, for the love token of the sailor lad was one of the means of giving to the world the graceful flowing lines of the Renaissance, so welcome after the old stiff gotico patterns and those of geometric design.

In the *corbeille* of the modern French bride the wedding veil is one of the most interesting items. It is to Paris that the purchaser must go to find the finest web of hand-made lace which will hide and half reveal the features of the girl on her wedding day. There may be seen wedding veils which are unique.

Roses and lilies twine in garlands along the edges of the lace. The myrtle and the violet, the flower of modesty and the cypher of the Napoleons, are much used for the natural type of decoration, also dots, and sprigs. Dots there are, but no larmes, for these pearly pear-shaped drops, so much used in Alençon lace, would be thought unlucky and too suggestive of tears.

Filling a Royal Order

Some of these veils are regal in their richness of pattern, and they need be so, for the laceman never knows when an order may be given for a Royal wedding veil, and there is no time to have the necessary countless thousands of stitches sewn between the announcement of such a betrothal and the celebration of a marriage. Princes and princesses do not brook a long engagement time merely because it takes two or three years to make a hand-made lace wedding veil. So the laceman keeps veils in stock, and, when an order is given, has the special heraldry of the high contracting parties added to the fabric which has been chosen.



A wedding veil in modern appliqué lace. Such fine work is necessarily slow of execution, and therefore a certain number of veils are always kept in readiness by lace firms

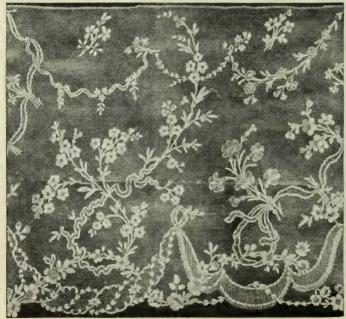
It was thus that the arms of Braganza and France were added to the veil of the Queen of Portugal. They are enclosed in a framework of marguerite daisies and leaves. The crown with the dragon issuing from it are shown above the shields. It will be noticed that the escutcheon of Braganza overlaps that of the fleur-de-lys of France.

It is interesting to note that this veil was one of five required by H.R.H. the Comtesse de Paris for her five

tesse de Paris for her five daughters, who became respectively Queen of Portugal, Duchesse d'Orleans, Duchesse d'Aosta, Duchesse de Guise, and Princess Charles of Bourbon. All the veils were of equal richness, though of different patterns.

The veil of Princess Charles of Bourbon was of finest point d'Angleterre. Four thousand tiny motifs, leaves, beads, and flowerets were required to spot, or "powder," the surface, so unusually large was this magnificent piece of hand-made lace.

It measured five yards in length, and was two yards wide, and had rounded corners. The edge was formed with closely set flowers of slightly conventional design which made a waved border. Inside this edging was a rich deep pattern made of bouquets of roses with their natural foliage.



Part of the wedding veil of Queen Charlotte, wife of George III. of England

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This tiny bouquet pattern is of pathetic interest, for it is the reproduction of one taken from some lace worn by Marie Antoinette, that ill-starred queen, who lived when so many of the French handicrafts were at their best.

The bouquets on the veil were also set at balanced intervals on the lower half, which was spread out over the long court train of white satin. In the centre were set out the arms of the bride and bridegroom, and as both belong to the Royal family of France the shields were very similar, bearing two fleurs-de-lys in chief and one in base.

A Triumph of Handicraft

The beauty and correctness of this blazon is marvellous when one considers the restrictions of the method of working. One wonders how by

ing. One wonders how by means of a single needle and thread so good a result was obtained, for even the tinctures are indicated by variations in the fine stitching. A crown is set above, for no one at Wood Norton is allowed to forget that it is the residence of the Royal House of Bourbon. Fine sprays of flowers make a graceful ornament below the shields.

The bridal veil of Queen Alexandra was also sprigged. It recalls those bright days when Lord Tennyson gave us his beautiful welcoming song for the bride:

Welcome her, thunders of fort and of fleet,

Welcome her, thundering cheer of the street,

Welcome her, all things youthful and sweet;

Scatter the blossom under her feet, The sea-king's daughter as happy as fair,

Blissful bride of a blissful heir, Bride of the heir of the kings of

the sea—
O joy to the people and joy to
the throne,

Come to us, love us, and make us your own.

For Saxon or Dane or Norman we, Teuton or Celt, or whate'er we be, We each are all Dane in our welcome of thee, Alexandra,

Busy fingers had long been at work in Devon preparing the wedding veil for the sca-king's daughter, and the sprigs were sewn on to fine machine made net by the clever, patient fingers of West Country women, to whom the work was almost instinctively congenial.

Modes of Wearing the Veil

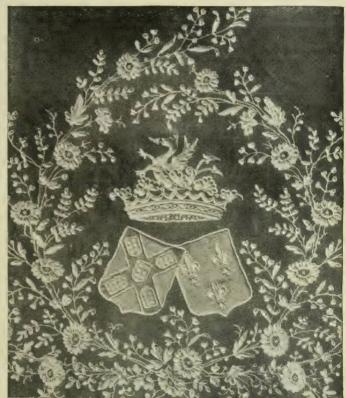
The mode of wearing the wedding veil seems optional; at any rate, it varies considerably with the fashion and the way of dressing the hair. Sometimes it falls over the face and covers the wreath or tiara of orange blossoms, which is barely seen

or guessed at beneath its folds. This mode is usually adopted when fine soft tulle is worn simply hemmed with thick white silk.

An elaborate lace veil is seldom worn over the face, as it is not sufficiently transparent to be becoming. Such veils worn by Royal and Court beauties are generally arranged over the hair, showing the bridal wreath, and falling at the back over the long court train.

A Curious Custom

At one time only Royal brides had the face uncovered on entering the church, though most girls wore the veil turned back away from the face on leaving the church when the ceremony was over. Now, however, it is customary for brides of all ranks



The bridal veil of Queen Amélie of Portugal, emblazoned with the arms of Braganza and France, enclosed in a garland of marguerites and leaves

to wear the veil hanging behind, and leaving the face uncovered.

In connection with the custom of Royal brides wearing their bridal veil so as to leave the features exposed, the curious and interesting explanation is given by some authorities that the fashion originated in the past to prevent any deception in the way of impersonation. If not correct, this is at least a plausible suggestion, when one considers the somewhat unscrupulcus matrimonial methods adopted in those rough-andready days.

To be continued.



Author of "How to be Happy Though Married," "The Love-Affairs of Some Famous Men," etc.

Always the Lover—A Willing Galley Slave—"John Donne, Anne Donne, Undone"—Married Happiness of Poets—Hood's I.O.U.—The Fate of a Lobster—Huber the Blind Naturalist—The Sweetest Words a Wife Ever Said

To be polite and pleasant to each other and never to argue is the way husband and wife cause love to survive their marriage.

A friend who was with me at an hotel said of a couple who were also staying there: "I did not know they were married, for the lady always converses with the man, and is so polite to him." What a satire on other couples!

Shakespeare says that men are "April when they woo, and December when they wed"; but if this be a rule, it is one to which there are a great number of exceptions.

Not a few women can say of their husband what the wife of the celebrated actor Garrick said of hers: "He never was a husband to

me; he was always a lover."

In the Jubilee year of Queen Victoria two women were heard in a tramcar in Scotland discussing the meaning of the word "Jubilee." One did not know the meaning of it. The other thought that she did, and gave the following explanation: "Twenty-five years mairits a silver waddin', an' fifty years mairits a golden waddin', an' the jubilee's whan the maun dees!"

Husband-lovers

Even when the man does not die there are many jubilant marriages in which the couples remain sweethearts until death separates them.

"There is real love, just as there are real ghosts. Every person speaks of it; few persons have seen it." This cynical remark of Rochefoucauld is certainly not true in reference to love before marriage, and the existence of love after it rests on far better evidence than the existence of ghosts. I have never seen a ghost, but I have often and often seen love surviving matrimony, growing stronger and truer as the years pass on instead of fading away.

Old Robert Burton relates several cases of more than lover's love existing between husband and wife. He tells us of women who died to save their husbands, and of a man who, when his wife was carried away by Mauretanian pirates, became a galley slave in order to be near her. Of a certain Rubenius Celar he says that he "would needs have it engraven on his tomb that he had led his life with Ennae, his dear wife, forty-three years eight months, and never fell out.

With this compare a wish of a more modern husband. Wordsworth, Bishop of Lincoln, used laughingly to say that he wished it put on their tombstone that he and his wife had never been reconciled. never had a falling-out, and their married life has been described as being "as near perfec-

tion as anything this side of Eden could be."
Speaking of his marriage, Baxter said:
"We lived in inviolated love and mutual complacency, sensible of the benefit of mutual help, nearly nineteen years."

Bishop Hall "enjoyed the company" of his helpmate for the space of forty-nine years. Yes, "enjoyed" is just the word that expresses the comfort in each other's society that is felt by many couples who have lived most of their lives together.

A Cynical Saying

It has been said that marriage is the door that leads deluded mortals back to earth, but this is by no means always the case. Certainly, love may end with the honeymoon if people marry to gratify a gunpowder passion, or for the sake of mere outward beauty, which is like a glass, soon broken.

There is a love that is feverish, violent, and full of profession; but, having gained its object, its force is soon exhausted. It cannot endure in the hour of trial. If beauty, health, and wealth should fail, it would fail. How different is true love! It is sympathetic in every state. The rosy time of courtship is not degraded by its decline. When the flowers begin to fade, and when the winter of life is come, it loves its object till life is extinct, and then it longs for reunion in a better world.

We are so often assured nowadays that marriage is a failure, that it was quite refreshing to read a letter in a newspaper which concluded as follows: "I have gone over the boundary-line of fifty, my wife is four years younger, and to-day she is my sweetheart, my wife, and she tells me I am still her 'king among men.'"

We have ourselves known many couples perhaps, indeed, the majority of those with whom we are acquainted—who might be described negatively as "married, but not unhappy," but here is a man who retains even the enthusiastic feelings of a sweetheart for his wife.

James Nasmyth, the inventor of the steamhammer, had a similar happy experience. He says, "Forty-two years of married life finds us the same devoted 'cronies' that we

were at the beginning."

The poet and divine, John Donne, who became Dean of St. Paul's in 1621, married a daughter of Sir George Moore without the consent of her parents, and in consequence was told by his father-in-law that he was not to expect any money from him. The

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doctor went home, and penned the pithy note; "John Donne, Anne Done, undone, which sent to the gentleman in question, had the effect of restoring them to favour.

As it turned out, however, Donne and his wife were anything but undone by their marriage, for they were a sweetheart couple until Mrs. Donne, who was "the delight" of her husband's eyes, died.

Poets as Husbands

Poets are an irritable race, but some of them have made good and loving husbands. "And what did you see?" one was asked who had been into the Lake Country, and had gone to Wordsworth's home. "I saw the old man," he said, "walking in the garden with his wife. They were both quite old, and he was almost blind, but they seemed like sweethearts courting, they were so tender to each other and attentive. So, too, Miss Martineau, who was a near neighbour, tells us how the old wife would miss her husband, and trot out to find him asleep, perhaps, in the sun, run for his hat, tend him, and watch over him till he awoke.

A friend was talking to Wordsworth of De Quincey's articles about him. Wordsworth begged him to stop; he had not read them, and did not wish to ruffle himself about them. "Well," said the friend, "I'll tell you only one thing he says, and then we'll talk of other things. He says your wife is too good for you." The old poet's dim eyes lighted up, and he started from his chair, crying with enthusiasm:
"And that's true! There he's right!"

The poets Thomas Moore and Thomas Hood were happy, though married. It is true that the enemies of the former said that he preferred the company of aristocrats to that of his wife, but this was a calumny. After mixing in grand society, he always returned to his wife, "his Bessie," and children with a fresh feeling of delight.

Many wives deserve, but few receive, such an I.O.U. as that which the grateful humorist Hood gave to his wife in one of his letters (when absent from her side): "I never was anything, dearest, till I knew you, and I have been a better, happier, and more prosperous man since. Lay by that truth in lavender, sweetest, and remind me of it when I fail. I am writing warmly and fondly, but not without good cause. haps there is an afterthought that whatever may befall me, the wife of my bosom may have the acknowledgment of her tenderness, worth, excellence—all that is wifely or womanly-from my pen."

A Doubtful Experiment

Referring to the obscurity of much of Browning's poetry, Wordsworth said, when he heard that the poet was going to marry the poetess, Miss Barrett: "I hope they understand one another." Certainly, Mrs. Browning did think that she understood her husband, for she wrote to a friend: "Nobody exactly understands him except

me, who am in the inside of him, and hear him breathe." Contrary to the expectations of all, the result was exceptional happiness. Mrs. Kemble, who saw a great deal of the Brownings at Rome, remarked that Mr. Browning was the only man she had ever known "who behaved like a Christian to his wife."

Much of what we know about the queen bee and the other bees was found out by a man living in Geneva, called Huber; and yet he was blind, and only saw through the eyes of Aimée, his wife. She observed the bees, and told him about them. Her friend said to her: "Do not marry Francis Huber; he has become blind." But she replied: "He therefore needs me more than ever now." No wonder that Huber thus spoke of her in old age: "Aimeé will never be old to me. To me she is still the fair young girl I saw when I had eyes to see, and who afterwards, in her gentleness, gave the blind student her life and her love."

Considering how weak the health of Charles Darwin was, he would probably never have been able to make his fruitful discoveries if he had not had a wife and children who saved him from trouble, and gave to him the leisure of a very happy home. And yet there is sometimes need of patience on both sides in a scientific household.

The wife of the late Professor Agassiz was one morning putting on her stockings and boots. A little scream attracted the professor's attention. Not having risen, he leaned forward on his elbow, and anxiously inquired what was the matter. "Why, a little snake has just crawled out of my boot." cried she. "Only one, my dear?" interrogated the professor, calmly lying down again, "there should have been three." He had put them there to keep them warm.

Wedded Musicians

It accords with the fitness of things when great musicians live harmoniously with their life-partners. We like to know that Weber called his home his "sweet nest," that Donizetti and his wife "loved as a pair of lovers.'

After Schumann and his wife were married eight or ten years they would sit down to the piano side by side, and perform piece after piece together, she playing the treble with her right hand, he the bass with his left. Often their disengaged arms were locked round one another's waists.

For many years after her husband's death Madame Schumann interpreted his music to the public as only she could. Before doing so she used to read over some of the old, old love letters that he wrote to her during the days of their courtship, so that, as she said, she might be "better able to do justice to her interpretation of the spirit of his work."

Hundreds of other cases of love surviving matrimony might be cited, but we think we have given sufficient proof that there is such a thing.



OKER KITCH

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches are dealt with in EVERY WOMAN'S ENCYCLOPÆDIA. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned:

Recipes for

Ranges Gas Stoves Utensils The Theory of Cooking The Cook's Time-table

Weights and Measures, etc.

Soups Entrées Pastry Puddings Salads Preserves, etc. Cookery for Invalids Cookery for Children Vegetarian Cookery Preparing Game and Poultry The Art of Making Coffee How to Carve Poultry, Joints, etc.

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

MOULDS USEFUL AND

The Supply should Suit the Requirements of the Family-Pretty and Useful Moulds-Plain and Fancy Cutters

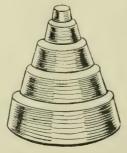
It is of great importance that every kitchen should be well furnished with the necessary pots and pans, moulds, and all the hundred and one little contrivances which are calculated to save time or money. does not mean that the kitchen cupboards should be filled up with moulds, cutters, etc., which will never see daylight from one year's end to another.

The kitchen should be furnished to suit the requirements of the particular household. A family living on £150 a year would not require the number of elaborate copper moulds and the endless array of steel and copper stewing, sauté, and braising pans which would be used in a house where money was

no object, but they would require a few of each, and these should be of the most convenient sizes.

In every well-appointed

Oval piz-mould

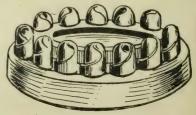


Sponge cake mould in tiers

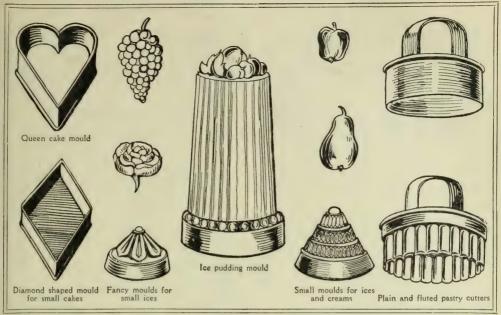
kitchen there should be a goodly supply of pretty moulds. These need not necessarily be expensive, as many pretty designs are now made in tin.

When possible, however, it is a good plan to have some made of copper, some of tin, and a few of china, while ice-moulds should be made of pewter. Tin and copper moulds are the best for jellies and creams, as they have a sharper and more defined outline; but china moulds may be used for blancmanges, chocolate shapes, etc. Border manges, chocolate shapes, etc. Border moulds, either plain or fluted, are most useful for jellies, creams, and salads set in aspic; while that very ordinary sweet, "blancmange and stewed fruit," may be

made to look most dainty if the blancmange is set in a border, turned out on a glass dish, and the fruit piled up in the centre.



Jelly and cream mould



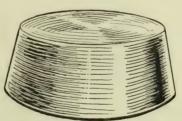
Dariole moulds, either plain or fluted, are among the most useful kinds to have. They can be bought in different sizes, but if it is not possible to have more than one size, those measuring $\mathbf{1}_2^1$ inches in

made at home, it will be well to have some of the little moulds which are intended for special cakes. For instance:

Queen cake moulds, which are made in a variety of shapes, which adds greatly to the



Fluted dariole mould—a useful size is 1½ ins. high



Plain charlotte mould

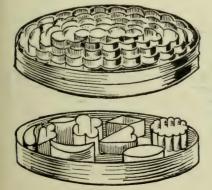


Plain dariole mould, useful for tiny cakes, savouries, jellies, etc.

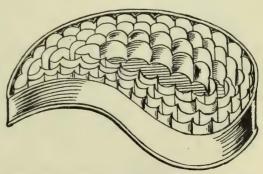
height are preferable. These little moulds may be used for cakes, jellies, creams, timbales of meat, savouries, and, in fact, for almost anything.

In houses where most of the cakes are

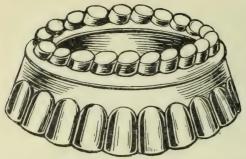
dainty appearance of the cakes. Sponge cakes appear much more attractive when made in the ornamental moulds than in ordinary plain ones, and such moulds are quite inexpensive.

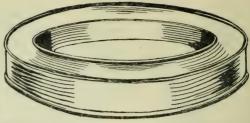


Fancy aspic cutters



Cutlet cutters are used for moulding preparations of game, fish, poultry, etc.





Plain border mould, When the blancmange is turned out, fruit, etc. can be piled in the centre

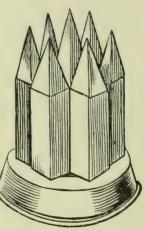
A fluted border mould allowing fruit to be placed in the centre

Those who prefer to make their own breakfast rolls will find a French roll tin very convenient.

An endless variety of small, dainty moulds for entrées are to be bought at a very low price. For savouries the little boat-shaped ones are very popular, and are sold in various sizes.

Little boats of pastry with sails of rice paper are most dainty and realistic, and they may contain any mixture suitable for a savoury.

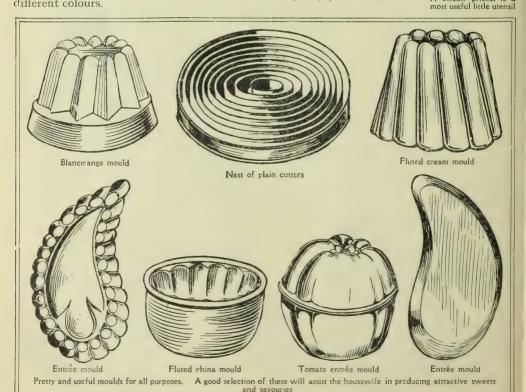
Those who give many dances and evening parties would do well to purchase a freezing machine, and a few of the excellent moulds for making the dainty little fruit-shaped ices, or the ever-popular ice-pudding; those having a pile of fruit on the top are most effective, as the fruits can be arranged in different colours.



A pretty jelly or cream mould

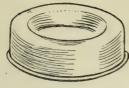


A biscuit pricker is a





Copper entrée mould-peas in the pod





Sponge cake tin of the ordinary oblong shape

Much time can be saved and better results obtained if the cook is provided with a good assortment of cutters, both plain and fancy. They need not be expensive ones, and with proper treatment they will last "for ever." When at all possible, have a box of plain or fluted round pastry cutters, one of assorted pastry cutters, a box of tiny aspic cutters,

and some plain and fancy vegetable cutters, these latter are for scooping out potatoes, carrots, etc., into various shapes.

In houses where biscuits are made in large quantities, it is quite worth while to buy a biscuit pricker. This is a decided improvement on the old method of pricking them with a fork.

Cutlet cutters are convenient, either for stamping out bread or any mixture which is wanted in the shape of a cutlet, such, for example, as rice cutlets.

A forcing-bag with a good assortment of pipes is very useful, even if not required for icing cakes. Many pretty garnishes may be made with mashed potato or boiled spinach, while meringues look more dainty if forced out on to a board than if they are merely shaped with

spoons (see page 1974, Vol. 3). Cutlet moulds, either fancy or plain, are much used for moulding preparations of fish, game, meat, or poultry, such as quenelle mixture or fish farce.

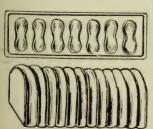
A souffle mould is a great convenience, as it can be opened at the side, and the souffle can then be easily turned out.

Plain charlotte moulds are useful for creams,

or macedoines of fruit, or various gâteaux of fruit where the centre is filled in with whipped cream.

A vegetable presser, a

potato masher, an apple



Sponge cake tin with mould for sponge fingers



"Butterfly

A clover leaf mould for small

mould

corer, and a lemon squeezer are all aids to the cook, and cost but a few pence each.

The present day cook, as will be seen, is provided with the means for turning out attractive and pretty dishes. Given an artistic eye and the necessary time, an almost endless variety can be given to the lighter and more ornamental items. A few examples

only of the small cake-tins have been illustrated here. They are made in many other shapes and sizes, and for a children's party, for instance, a plentiful supply of tiny cakes of varying shapes and iced or ornamented in different ways will add much to the youthful guests' enjoyment.

For a card-party, confectionery to represent the cards can quite easily be arranged by using tins, moulds, and cutters in the shapes of hearts, diamonds, etc.

The use of these accessories entails some amount of work. for they must be kept scrupulously clean, or the flavour of the mixture is likely to be they cannot be once, small tins spoiled. If cleaned at should be put together in a pan, and a little boiling water poured over them

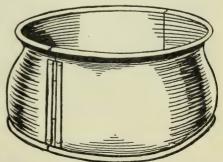
Blancmange and jelly moulds should have water poured into them, and left to soak. The ultimate cleaning process will be found far easier to accomplish if this simple precaution be taken.

When putting away tins, especially if they are not likely to be used for some time, see that every suspicion of damp has disappeared. A little flour sprinkled on the surface

of each will prevent a nest of closely fitting tins sticking to each other when storing them for any length of time.



Fancy vegetable cutters



Souffle mould. The opening at the side enables the contents to be turned out easily

B C OF BREADMAKING

Yeast and How it is Used-What Produces Bad Bread-How to Tell if Yeast is Fresh-Dough-White Bread-Cottage, Tin, and Coburg Loaves

To understand the art of making and baking a crisp, appetising loaf should be an essential item in every woman's education; for even if never called upon to make bread it is distinctly advisable to be thoroughly familiar with the process.

Perhaps the main difficulty is the handling of the yeast, for the majority of people are very doubtful as to what it is and how to

treat it.

It will be sufficient for our present purpose to say in the simplest way possible that yeast is composed of a mass of tiny cells, each of which is a delicate, microscopic living plant, which, if roughly handled or subjected to extremes of cold and heat, is killed like a fragile hothouse plant would be, and of no use whatever. These tiny plants, if kept warm and supplied with a solution of sugar, multiply very rapidly, and during growth give off a gas—carbonic acid gas.



A Tin Loaf. Bread baked in a tin gives a fine crisp crust, and cuts dry from the slow baking.

The steam is not permitted

There are two kinds of yeast chiefly used -compressed yeast, or German yeast, as it was formerly called, and brewers' yeast.

The former is the more reliable and easier to use, for the latter is often bitter, and in

all cases needs well washing.

To wash brewers' yeast, pour it into a basin, add cold water to well cover it. Stir it well, and allow the mass to settle at the bottom of the basin. Next pour off the water and use the yeast. Sometimes it will still be bitter and will have to be washed several times.

One tablespoonful of brewers' yeast is usually calculated as equal to one ounce of compressed yeast.

The Use of Yeast in Bread-making

It has been said that during the time the yeast plants are growing-"working" it is often unscientifically called—they give off carbonic acid gas. This gas forces its way up through the dough, making it light and porous, but it is unable to escape owing to another compound in the flour which

entangles it.

If the dough is allowed to rise for too long, the gas succeeds in escaping, and the dough becomes sour from the formation of an acid, and instead of remaining puffed up and light it sinks and wrinkles down. This may also happen if the oven is much too cool to set the dough and kills the yeast plant.

Causes that Produce Bad Bread

The use of inferior flour and yeast.

The destruction of the yeast plant by rough usage, such as over-creaming it with the sugar, or adding water that is too hot or too cold.

Putting the "sponge" to rise in too hot

or cold a place.

The dough is not thoroughly or sufficiently kneaded, or is chilled by

kneading it too long.

The dough is rendered sour by (a) allowing it to rise too rapidly; (b) letting it rise too long, so that the gas escapes; (c) subjecting the dough to an uneven distribution of heat.

Too cool an oven, so that the yeast plant continues to grow, instead of being quickly killed by its sharp heat.

Too hot an oven, so that the loaves are too dark on the outside and not thoroughly cooked inside.

An oven too cool, so that the bread is pale, hard, and

to escape from the cooked loaves, so, owing to its condensation in them, they become damp.

How to Tell if Yeast is Fresh

Stale yeast will spoil bread, so it is well to be able to recognise good from bad. When fresh, compressed yeast is of a delicate pinkish fawn tint and somewhat resembles a lump of putty.

If it is brown on the outside surfaces and so dry that it falls into crumbs, it is prob-

ably too stale to be of any use.

To test whether it is "lively," as it is termed, put some in a basin, work it with a little sugar until it becomes liquid, add a few drops of water, and leave it for a few moments to see if bubbles appear on the surface. If so, there is life in the yeast, and it is throwing off carbonic acid gas.

Mixing the Dough

There are two ways of mixing dough in general use by bakers in this country—sponge dough and "straight" or "off-hand" dough.

Sponge dough is one in which the yeast



In a Coburg loaf the dough is gashed across the top twice with a knife dipped in flour

and a portion of the flour and water are set to work separately before being mixed with the remainder, and allowed to rise a second time.

This dough is almost always used for fancy bread, it rises well and evenly, makes good crusty loaves, but requires two knead-This disadvantage is, however, lessened, because sponge dough is softer than "straight" dough, and so is more easily and quickly handled.

"Straight" dough is much used by families who bake at home, because the dough is generally mixed overnight, all

ingredients at the same time, and baked early in the morning, but as the dough has to be stiffer it is much harder and takes a longer time to knead.

Further Notes about Bread-making

The quality and appearance of the loaf will depend on the kind of flour used: cheap, inferior flour means badly coloured, illflavoured bread

The dough may be mixed with water only or half milk and half This is considered an improvement.

The oven should be ready when the dough has risen sufficiently.

To improve the appearance, loaves may be lightly washed over with milk and beaten egg, or milk alone.

put a flat tin of cold water in the oven to prevent burning the bread.

Fourteen pounds of flour may be alluded to as a stone, or peck, or four quarterns of flour.

Dough should be kneaded until it feels soft and elastic, and can be pulled off the board, or out of the pan without any of it sticking.

WHITE BREAD

Required: One quartern of flour (31 lb.) Two teaspoonfuls of salt. One ounce of compressed yeast. One and a half pints of tepid water or milk-and

One teaspoonful of castor sugar.

Mix together the flour and salt, and if possible let them warm by the fire. Next put the sugar and yeast in a small basin and work them together with a spoon until the yeast has become liquid and can be poured out of the spoon. Then stir the tepid water carefully into it. Great care is needed in judging the temperature of the liquid, for if it is too hot the yeast plant will be killed. If too cold its growth will be very slow or even checked altogether.

Make a hole in the centre of the warmed flour, but not quite to the bottom of the basin or the "sponge" will stick. Strain all the yeast and tepid milk-and-water into this hole, and work carefully into the liquid as

much flour from the sides as will make a thick batter, but there must be no lumps in it.

Sprinkle a little dry flour over the top, cover the basin over with a thick, warmed cloth, and stand it in a warm place out of all draughts. Leave it for about three-quarters of an hour or until the yeast has risen through the flour so that the surface is covered with bubbles. This is called "setting the sponge.'

Then work in with the hand all the remaining flour until there is a smooth

lump of dough in the basin.



Should the oven be too hot, A Cottage Loaf. Two balls of dough are placed one on another, at a flat tin of cold water in the top one being smaller than the other

Knead it well for about a quarter of an hour, then sprinkle a little flour over the basin, put the dough into it, cover the basin, and put it to rise for the second time. Leave it until it is well risen and the surface is covered with cracks. It may take from three-quarters of an hour to two hours. Then

divide the dough evenly and make it into two half-quartern loaves.

To Make Tin Loaves

Shape the dough into two neat balls, taking care there are no cracks. Grease the bread-tins with a small piece of butter, drop in the ball of dough, press it lightly to the shape of the tin, put the tins in a warm place, cover them over, and let the dough rise for the third time until the tins are quite full. Then bake for about one and a quarter hours.

For Cottage Loaves

Divide the two pieces of dough again, so that there are two large and two smaller balls. Put the small balls on top of the larger ones, dip a finger in flour and run it right through both balls. Bake them at once for about one and a quarter hours.

For a Coburg Loaf

Divide the dough in two, make each up into a smooth ball, then take a knife dipped in flour and gash across the dough twice as when shaping scones. Raise the points of the cut dough slightly up with the knife. This helps it to rise. Bake them at once for about one and a quarter hours.

To Judge when Bread is Sufficiently Baked

Rap the bottom of the loaf with the knuckles; if sufficiently cooked it will give out a hollow sound.

When baked all bread should be laid on its side. This will allow the steam to escape.

To Make Bread without Setting a Sponge

After adding the yeast and tepid water, work in all the flour instead of only working in a little. Next put it away to rise until the surface is covered with cracks. Then proceed as in the above recipe.

PUDDING RECIPES

Snowdon Pudding—Andover Pudding—Apricot Tartlets—Hot Cherry Pudding—Apple Snow
—Pineapple Souffle

SNOWDON PUDDING

Required: Three ounces of beef suet.

Four ounces of breadcrumbs.

Four ounces of raisins.

Three ounces of marmalade.

Three ounces of castor sugar.

Three-quarters of an ounce of ground rice.

The rind of a lemon.

Two eggs.

Half a gill of milk.

A pinch of salt. (Sufficient for six.)

Well butter a pudding-basin, cut the raisins through, without quite dividing the two

serve with marmalade sauce, or any other sweet variety. Cost, 11d.

ANDOVER PUDDING

Required: Two pounds of apples.

Marmalade.

Two ounces of semolina.

One pint of milk.

Two eggs.

Two ounces of castor sugar.

(Sufficient for six.)

Butter a pie-dish. Peel, core, and thinly slice the apples. Put them in layers in the dish with a little marmalade. Let the milk

boil, then sprinkle in the semolina, and stir it over the fire until it thickens. Add the sugar and the yolks of the eggs; beat the whites very stiffly, and stir them in lightly, then pour the mixture over the apples.

Bake the pudding for about half an hour in a moderate oven, or until the apples feel soft when tried with a skewer. Cost 1s. 2d.



Snowdon Pudding. A steamed pudding that is a great favourite in the schoolroom. The ingredients are good and nourishing shower Cost as a great favourite in feel soft when tried with a

halves, and remove the stones. Arrange the raisins in straight lines down the basin at equal distances apart, placing the cut side of the fruit against the basin, and pressing them well on to it.

Next prepare the mixture:

Chop the suet very finely, mix with it the crumbs, sugar, rice, grated lemon-rind, and salt. Mix these all well together, then stir in the marmalade. If this seems very stiff, heat it slightly before adding it. Beat up the eggs, add the milk, then strain these into the other ingredients, mixing them all well together. Pour the mixture into the prepared basin, taking care not to disturb the decoration.

Cover the top of the basin with a piece of greased paper and steam the pudding for two hours. Turn it carefully on to a hot dish, and

APRICOT TARTLETS

Required: Half a pound of flour. Four ounces of butter.

Two yolks of eggs. One tablespoonful of castor sugar.

Half a small tin of apricots. Half a glass of sherry. Cochineal.

(Sufficient for about eight.)

Choose tartlet-tins that are about $1\frac{1}{2}$ inches across. Brush them over with a little melted butter. Mix together the flour, sugar, and a pinch of salt, then rub in the butter lightly. Beat up the yolks, add to them about two teaspoonfuls of water, then add enough of this to the flour to mix it into a smooth paste. Roll it out to the thickness of a four-shilling-piece, then stamp it into rounds

with a cutter a size larger than the tins. Line the tins neatly with the rounds, then put a thin piece of paper filled with rice or split peas in each, to prevent the pastry rising in the centre during the cooking.

Bake these cases in a moderate oven until they are a delicate biscuit tint. Meantime, put the apricots and about half a pint of the



udding. In the winter months, when fresh fruit is not obtainable, bottled cherries are excellent Hot Cherry Pudding.

syrup in a small pan with the sherry. these cook until the syrup is reduced to half, then rub the whole through a sieve. Add a few drops of cochineal to colour it a pale apricot tint. Pour the mixture into the pastry cases, and, if liked, sprinkle a few chopped pistachios on the top of each.

Cost, is.

HOT CHERRY PUDDING

Required: Two eggs Three ounces of butter. Three ounces of castor sugar. Six ounces of flour One teaspoonful of baking-powder. Two tablespoonfuls of milk. One lemon. Bottled cherries.

(Sufficient for eight to ten.) Well grease a plain mould or souffle-tin. Cream together the butter and sugar. Mix together the flour, grated lemon-rind, and baking-powder. Add the eggs to the butter, etc., beating each well in; next add the flour lightly, then the milk and lemon-juice.

Turn the mixture into the mould; it should not be more than three parts full. Cover the top with a piece of buttered paper and steam it gently until it is Meanwhile, heat the cherries in their syrup.

Turn the pudding on to a hot dish; scoop out a little from the top so as to form a cavity in which to put most of the cherries put the rest of them round

the base and pour round the syrup.

Cost, about 1s. 4d.

APPLE SNOW

Required: Six large apples. The whites of six eggs Four ounces of castor sugar. One lemon. A few strips of angelica or glacé cherry.

Peel and core the apples, then stew them until tender with a little water. Next rub them through a sieve. When the pulp is cold, add to it the strained juice of the lemon and the sugar.

Whip the whites to a very stiff froth, then add it lightly to the apple-pulp, a spoonful

at a time, beating it all the time.

Serve the "snow" at once in custard glasses, sticking a few strips of angelica or cherry in the top of each glass to give it a pretty touch of colour.

PINEAPPLE SOUFFLE

Required: Three tablespoonfuls of small dice of pineapple.

Three ounces of flour. Three ounces of castor sugar. Two ounces of butter. Half a pint of milk. Four eggs. (Sufficient for six to eight.)

Thickly butter a souffletin, tie a band of buttered

paper round outside it, wide enough to come two or three inches above it. Melt the butter in a pan, stir in the flour smoothly, and add the milk. Stir this over the fire until it thickens and leaves the pan without sticking to it. Add the sugar and pineapple dice. Next beat in the yolks of the three eggs, each separately. Whip the whites to a very stiff froth, then stir them very lightly into the mixture. Pour it into the mould, and steam it for about one hour or until the centre feels spongy when pressed with the finger.

Turn it out carefully, and serve with it

the following sauce:

Required: One gill of pineapple syrup. Five lumps of sugar. One glass of sherry. A few drops of cochineal. One tablespoonful of small dice of pineapple.

Put the pineapple syrup, sugar, and sherry into a small pan, dissolve the sugar and boil the syrup for a few minutes to reduce it.



Pineapple Souffle. Pineapple treated in this way makes a delicious

Add the pineapple dice and enough cochineal to colour it prettily.

Cost is. 4d.

Ginger souffle is made in exactly the same way, using preserved ginger and its syrup in place of the pineapple. If preferred, use more syrup or water in place of sherry.



In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who The Queens of the World Famous Women of the Past Women's Societies Great Writers, Artists, and Actresses Women of Wealth Women's Clubs Wives of Great Men Mothers of Great Men, etc., etc.

WOMAN'S WHO'S WHO

MISS GERTIE MILLAR (Mrs. Lionel Monckton)

Following her debut as the girl babe in "The Babes in the Wood," at the St. James's Theatre, Manchester, in 1892, Miss Millar fulfilled many provincial engagements in pantomime and musical comedy up to 1901, when she



Miss Gertie Millar Rita Martin

came to London and created the part of Cora Bellamy in "The Toreador." And for nine years she stayed at the Gaiety, appearing with much success in such plays as "The Orchid," "Spring Chicken," "The Girls of Göttenburg," and "Our Miss Gibbs." Ultimately she went from the Gaiety to the Adelphi Theatre, where she created the part of "The Quaker

Girl." Miss Millar, who in private life is Mrs. Lionel Monckton, wife of the popular composer, is a native of Yorkshire, being born at Bradford. She is greatly devoted to animals, and finds chief recreation in driving and tennis. She also, by the way, is passionately fond of America, where she went in 1908 with "The Girls of Göttenburg." "America is perfectly wonderful," she says. "The air is champagne, the skies belong to the Riviera, and the people cannot do enough for you."

MISS MARY FRASER (Mrs. Huntley Wright)

The marriage of Mr. Huntley Wright to Miss Mary Fraser, in August, 1911, was particularly interesting in view of the fact that it connected two interesting theatrical families. For Mrs. Huntley Wright is a sister of that well-known singer and actress, Miss Agnes Fraser, who married Mr. Walter Passmore, the popular comedian, in 1900; while her husband belongs to a unique theatrical family, having two brothers and two sisters on the

stage, while his father, Mr. Fred Wright, was acting after he was eighty years of age. Mrs. Wright has not had quite so much experience on the stage as her sister, but has played and sung many parts under Mr. William Greet's management at the Lyric, and Mr. George Edwardes's at Daly's; while she appeared with

considerable success in the provinces in the part in "The Earl and the Girl" played by her sister in the London production of Mr. Seymour Hicks's well-known musical comedy.

THE REV.GERTRUD VON PETZOLD

In September, 1904, an interesting ceremony was witnesed at Leicester, when Miss Gertrud von Petzold,

Miss Mary Fraser

M.A., was inducted pastor of the Free Christian Church, being the first lady to hold such a post. Miss Petzold, who was then only twenty-eight years of age, has had a notable scholastic career. She is the daughter of an officer in the Prussian Army, and at the age of eighteen she obtained the only German teaching diploma open to women. Her ambition was to obtain a University degree, and for this purpose she went to Scotland, and succeeded in obtaining the M.A. degree of Edinburgh University, with honours in

classics. Afterwards came a course of theology at Manchester College, Oxford, and she was afterwards appointed to the pastorate of the church mentioned. Lately Miss Von Petzold has been preaching in Switzerland, with a view to becoming a regular lady pastor in the Swiss mountains. She has a wonderful influence over her audience. In fact, on one occasion she preached in Berlin to such effect that her hearers became hysterical. At the same time, she is not in any sense a revivalist type of preacher.



The Rev. G. von Petzold
Elliott & Fry

THE MAHARANI OF BARODA

The wife of the Gaekwar of Baroda, one of the most powerful and enlightened of Indian rulers, is herself a woman of high intellectual powers, and, as an illustration of her desire for knowledge, it might be mentioned that every day



The Maharani of Baroda

she studies under the direction of an English or American tutor for two or three hours, reading books and magazines, and personally attending to her correspondence. She is a woman of Western ideas, and has a great desire to improve the conditions under which the women of India live. She has assisted her husband to inaugurate girls' colleges,

technical schools, and universities, and her own daughter, Princess Indira, who accompanied her father when he visited this country for the Coronation of King George, was the first Indian princess to matriculate from the college of Bombay. The Maharani, too, was also instrumental in establishing an industrial school in her husband's kingdom, so that the poor folk might learn trades and become able to support themselves, and lead a happier life.

MISS SARAH ROBINSON

Known as the "Soldier's Friend," the splendid work accomplished by Miss Robinson provides a striking illustration of what may be done by a strong will. For, in spite of lifelong physical weakness-she has suffered all her life from a spinal complaint—Miss Robinson has founded missions, institutes, and homes for soldiers, which have done an enormous amount of good. As long ago as 1862 she started a mission to soldiers at Aldershot with great success, and after much work in the cause of temperance, founded the Soldiers' Institute at Portsmouth, which a short time ago she handed over to the Soldiers' Christian Association. It was solely through her efforts that the £20,000 required for the building and equipping of this Institute was raised, the late Miss Florence Nightingale being one of Miss Robinson's lifelong friends and supporters in her work. The Institute provides all sorts of recreation



Miss Sarah Robinson

and accommodation for soldiers, and letters are ever reaching Miss Robinson from all parts of the world from those who have derived benefit from her work. She is con-stantly devising stantly devising schemes for the wellbeing of soldiers, and the Institute at Portsmouth was visited and eulogised by the late Edward and King other members of the

Royal Family. Without doubt the name of Miss Robinson will go down to posterity with that of Miss Western, the sailor's friend, as that of one of England's noblest daughters.

THE HON. LADY BAILEY

One of the most interesting marriages of 1911 was undoubtedly that of the Hon. Mary Westenra, only daughter of Lord and Lady Rossmore, to Sir Abe Bailey, the well-known South African magnate. Lady Bailey, who, by

the way, is first cousin Duchess · of to the Newcastle, made her début in 1909, when she was nineteen years of age, and has many friends. She is a very sportswoman, keen and was a "Master" of hounds in Ireland, where she is even more popular than in London social world. Lady Bailey distinct will be a acquisition to society



The Hon. Lady Bailey

in South Africa, where her husband has three mansions. He also has a fine place at Yewhurst, East Grinstead, where part of the honeymoon was spent. Sir Abe Bailey and his wife, however, will make their permanent home in South Africa. A remarkable feature of the wedding was the superb jewels which Sir Abe Bailey bestowed upon his bride, principal among them being a stomacher of diamonds, a form of ornament which late fashions have again brought into prominence.

LADY BESSBOROUGH

The peasants of Ireland have no friend who is more enthusiastic for their welfare than Lady Bessborough, who, near her charming home, Garryhill, co. Carlow, has founded a special school for teaching the country girls the art of silk embroidery and drawn thread work. For many years she taught the girls herself, but now employs a teacher, doing the best she can to find a market for their work privately, and through the medium of the Royal Irish Industries Association. Lady Bessborough provides an instance of a member of a Welsh family marrying into an Irish one, for she was Miss Blanche Guest, sister to Lord Wimborne, prior to her marriage, in 1875, two of her daughters bearing the pretty names of Gweneth and Olwen. Lady Bessborough, it might be mentioned, is extraordinarily musical, and it was the late King Edward who once remarked of her that if the Irish land failed, she would still have a living

in her hands on the concert platform. It may be remembered that as Lady Duncannon (she did not become Lady Bessborough until the death of the seventh Earl, in 1906) her ladyship started a shop in Bond Street for the sale of the work of the Garryhill girls, and her name appeared in large gill letters over the door-



Lady Bessborough

way. This instance of a lady of title embarking upon a commercial undertaking is by no means unique; the Countess of Warwick and Lady Duff-Gordon have both proved themselves eminently successful conductors of such enterprises.

DEGRESSA PROGRESSA

THE WORLD'S RICHEST WOMEN

Great Fortunes Left to Widows—Women Millionaires in Humble Rôles—Their Business Acumen
—Practical Philanthropists—Outspoken Confessions—Their Views on Home Life—The Railroad
and Quinine Kings—Women Millionaires of Mexico, France, Germany, and Great Britain

Who is the world's richest woman? The query is one which is often raised, but seldom satisfactorily answered, for the simple reason that it is not an easy matter to arrive at the correct figures regarding the vast fortunes possessed by reputed millionairesses.

People talk glibly of the £50,000,000 which such ladies as Mrs. Hetty Green, Mrs. Russell

Sage, and Mrs. Annie Weightman Walker are said to possess between them; of the £16,000,000 inherited by Frau von Bohlen, formerly Miss Bertha Krupp, from her father, the founder of the great gun works at Essen; of the £5,000,000 possessed by the richest nativeborn English woman, the of Marchioness Graham, and of the amazing income of £1,000,000 a year enjoyed by Madame Creel, a beautiful Mexican lady, well-known in Washington society, an income which is derived from a present from her

father, and which have already yielded some £40,000,000 worth of precious metal. The fact of the matter is, however, that even these ladies themselves do not know the exact extent of their fortunes. Furthermore, particularly in regard to ladies like Mrs. Hetty Green and Mrs. Russell Sage, the amount of their wealth depends to a great extent on the state of the markets, and is influenced considerably by the fluctuations of Wall Street.

A similar remark applies to the vast wealth of Mrs. E. H. Harriman, widow of the American railway king, who died in October, 1909. Mrs. Harriman is, perhaps, not quite so well-known to the world as the ladies already mentioned, but it is generally

accepted that the distinction of being the world's richest woman belongs to her. But here again we have an illustration of the wild stories which are circulated about the fortunes of these women. When her husband first died, Mrs. Harriman's fortune was estimated by some to be between £15,000,000 and £20,000,000, while others asserted that the railway magnate's colossal accumulation

amounted to £60,000,000, and that, after certain sums had been set aside, the balance of £53,400,000 was left for Mrs. Harriman according to the terms of her husband's will. Three months later, however, after various matters had been investigated and settled. it was stated on good authority that the fortune of Mrs. Harriman amounted approximately, to somewhere about £30,000,000. In a certain

sense, this immense fortune which fell to Mrs. Harriman was the reward for money lent. Prior to her marriage in 1822

Kessler marriage, in 1873, she was Miss Mary Averell, daughter of Mr. W. J. Averell, a banker of Rochester, U.S.A., and she brought her husband financial aid at a critical moment when it was of the utmost use to him in his Wall Street struggles. The marriage was of the happiest description, and Mrs. Harriman proved of the greatest assistance to her husband in his many enterprises. There were naturally many inquiries, when Mr. Harriman died, as to what his widow intended to do with her money. One of the first announcements made by Mrs. Harriman on this point was that she intended first to finish the £1,000,000 mansion which her husband had commenced to build in the Ramapoo Hills, and that she intended to



mines which were Frau von Bohlen, née Bertha Krupp, daughter of Herr Krupp, founder of the lent. Prior to her a present from her Photo great gun factory at Essen, and heiress to £16,000,000 Kessler marriage in 1822.

continue the large and unostentatious

charities of her husband.
"My daughter Mary," she said, "will be my right hand in all these matters. I foresaw that this would necessarily be the case, and so caused her to be trained in early girlhood in the science of philanthropy. Mary is eminently fitted, both as regards knowledge and temperament, for the great work devolving upon her. She possessed her father's full confidence, and held many serious conversations with him regarding the execution of his plans, both useful and philanthropic. She has devoted a great part of her time for many years to settlement work."

Mrs. Harriman, who is over sixty years of age, fully recognises the tremendous burden and responsibility of great wealth.

regard my husband's desire that I should administer the estate as a sacred trust," she said. "Of course, no good was ever achieved in the world by impulsive philanthropy. An immense number of appeals of all sorts reach me, but my secretaries are trained specialists, and much is left in their hands.

"I have many interests, however, other than philanthropic work, for with five children and a grandchild there are many human concerns, so to speak, to consider. There is the education of my boys and a thousand and one other things too numerous to mention. I shall never forget that my children have first claim on me. I intend, however, to do my duty to the utmost of my abilities with the vast trust placed in my

It is a noteworthy fact that Mr. Harriman, in thus disposing of his wealth, is one of a number of great financiers who have entrusted their colossal fortunes to their all Mr. Sage's fortune of

£16,000,000 when her husband died, in 1906. while Mrs. Hetty Green inherited a fortune estimated at between £12,000,000 and £14,000,000 when her husband died, a few years previously. The former is over eighty years of age, and the latter over seventy; but, in spite of their advanced years, they manage their vast wealth themselves, and conduct their financial transactions in the most astute and businesslike manner. And while Mrs. Green is noted for her fads and outspoken views, Mrs. Russell Sage shares with Miss Helen Gould (Mrs. Ralph Thomas), who inherited £3,000,000 from her father, the distinction of being the most charitable woman in the States.

It was in 1869 that Miss Margaret Olivia Slocum married, as a second wife, the great financier, Russell Sage. Her father was a comparatively poor man in Syracuse, and as a little girl the future woman millionaire made her own clothes.

How a Fortune was Made

Russell Sage himself was of very humble origin. At the age of fifteen he apprenticed himself to an older brother, who had opened a grocery store, and stayed with him five years. He then joined another brother in the same business, whom he finally bought out, becoming sole proprietor. At the age of twenty-five he was worth £15,750 in his own right, which was considered a large fortune in those days. After some years of political



wives. Mrs. Russell Sage, for Mrs. E. H. Harriman, widow of the American railway king, the owner of a fortune instance, received practically

life he entered Wall Street, and by speculation and pioneer railroading, he accumulated his vast fortune.

Simple Millionaires

Simplicity, however, was the keynote of his life. Both husband and wife, in fact, led quiet, homely lives, free from any estentation. I have spent my life in my home, and have loved it," once remarked Mrs. Sage; "and when there is need of battling with life's problems, I believe that men and women were made for the home, and that many lives are made miserable by making it merely a place for eating and sleeping."

Always keenly interested in philanthropic

movements, Mrs. Russell Sage has, since her husband's death, displayed the greatest activity in the cause of charity. She has devoted something like one-third of the amount of the fortune her husband left her to establishing a Russell Sage Foundation, which does useful and highly commendable work. It helps to educate, publishes useful literature, and investigates the causes of poverty and ignorance in their national bearings. At first Mrs. Sage was besieged with beggars. So much so, in fact, that it required a force of extra policemen to keep the street clear in front of her house, while she

was obliged to issue a statement that interviews to applicants would not be granted under any circumstances. And after a while, undeser ving beggars began discover to that this quiet, simple, kindly lady was quite capable of disposing of her wealth in proper channels without any assistance or advice from them.

"Since my husband's death," she has said, "I have been almost plagued to death by tens of thousands of corresponding beggars in every part of the globe. The president of one of the American universities

actually offered to take charge of the whole of the fortune, in order to 'show the world how a seat of learning should be conducted without further aid for ever.' I shall not endow colleges and churches, because endowments tend to check personal endeavour. I mean methodically to help men and women in all walks of life who are unfortunate enough to need assistance, but are too proud to ask."

A Benefactress of Her Sex

Similarly, Mrs. Green, whose life has been rendered a burden since her widowhood by people who think they have a right to part of her money, refuses to help beggars. She is particularly interested in American women, and has devoted many thousands of pounds to schemes for the benefit of her sex. A keen business woman, she differs from other women millionaires, inasmuch as she helped to build up the fortune she inherited. She is, in fact, a unique personality.

A Lover of Business

At sixteen years of age she inherited her father's fortune of nearly £400,000. Before she was twenty, her maiden aunt died, leaving



Miss Helen Gould, who inherited £3,000,000 from her father, is one of the world's most charitable women

Photo. Exclusive News Agency

She despises the idle rich, and is the author of that famous pronouncement: "Let rich American women stay at home and marry sober, honest, hardworking young Americans. Why go abroad for husbands and fare worse?"

ciers.

One of her pieces of advice to young people is, "Learn how to manage your brains, and you will know how to manage your fortune. Intelligence is better than Greek and Latin, and good morals will stand by you better than a fine education."

Curiously enough, she expresses views of home life very similar to those of Mrs. Russell Sage. "Every woman ought to work," she says. "If women worked more, we should have fewer divorces. But what can you expect? Some women never learn to keep house. They get married, and their sole ambition is to wear fine clothes, bleach their hair, and wear ribbons and laces. The home is the last place they think of. They go parading around in their vulgar style, and think life is very full to them; but this is the emptiest life a woman can lead. When a woman ceases to care for her home, her husband ceases to care for her, and then the trouble begins."

Many stories have been circulated regarding Mrs. Green's parsimony. How she only spends a pound or so a week on living, haggles about shillings when making purchases, rides in tramcars to save cab fares, and so on. But Mrs. Green is simply a shrewd business woman, who knows the value of money. She enjoys her wealth so far as she is able, and hundreds of other people, through the medium of various charitable institutions in which she is interested,

are enjoying some of it also.

A similar fortune to that enjoyed by Mrs. Sage and Mrs. Green was left to Mrs. Annie Weightman Walker, in 1904, by Mr. William Walker, known in America as the "Quinine

King." Mrs. Walker, who is a widow close upon sixty years of age, is, like Mrs. Green, full of business talent. personally manages the great chemical works left her by her father, visiting the various departments daily in a swift motor-car. She was trained by her father for business life, and in the course of her training, travelled extensively in nearly every country. Napoleon is her ideal, and she has the largest collection of Napoleonic literature in America as well as a great assortment of relics. Another of her Mrs. Walker greatly

dislikes notoriety, and her charities are extensive but secret. She lives a quiet, retired life, and is a distinct contrast to Madame Creel, who moves in the best society and entertains largely almost every

day.
"They say I am very rich," Madame Creel
often remarks, with a deprecatory gesture
of her hands. "I have cattle—600,000 very

good ones. I have 280,000 acres of very good land. At my table every day sit 400 good friends—all welcome. As to what a woman with a million a year should spend on her wardrobe, here is my list:

Three dresses at £30 apiece. Two hats at £75 apiece.

Fourteen pairs of boots and shoes at about

£4 apiece.

Three hundred and fifty-six pairs of silk stockings at £1 5s. apiece, besides inexpensive lingerie, handkerchiefs, opera cloaks, and other details."

Madame's hats are evidently her failing; but they are so very artistic that they have become the despair of the ladies of the Washington Diplomatic Corps.

A Charitable Misogamist

Mention has already been made of Miss Helen Gould, another of the world's richest women, who has devoted practically the whole of her fortune to charity.

Her father, the late Jay Gould, left her over £3,000,000 in hard cash, in addition to other property, and she spends her large

fortune in doing good.

Miss Gould was thought to be strongly opposed to marriage. The story goes that one day she showed a child a beautiful



hobbies is the col- Mrs. Russell'Sage is one of the world's richest women, as she inherited from her husband a fortune of fig. 16,000,000

Mrs. Walker greatly.

Photo, N. Lazarnick

statue of Minerva. "Was she married?" asked the youngster.

"Oh, no, my child," said Miss Gould, smiling; "she was the Goddess of Wisdom."

And yet, in 1910, Miss Gould surprised everybody by marrying Mr. Ralph H. Thomas.

To be continued.

HEROINES OF HISTORY

MARGARET OF ANJOU

By PEARL ADAM

It is for our small acts that we are remembered. Everybody knows that Alfred the Great had a propensity for burning cakes.

But very few people know more.
Similarly, Margaret of Anjou is known best as the queen who sought shelter in a robber's cave with her little boy.

Her father was Duke of Anjou and King of Naples; her grandfather, King of Sicily and Jerusalem, and her mother was a direct descendant of Charlemagne.

A Penniless Princess

From the very moment of her birth, in 1429, she found life to be a thrilling, adventurous, entertaining experience, but, none the less, she grew up to be beautiful, witty, and accomplished. Various alliances were proposed, but they came to nothing, for she was portionless.

At last, however, King Henry VI. of England heard of her, and heard so much that he sent a painter to make a portrait of With this portrait he fell helplessly in And he married her immediately, although she was only fifteen years of age. Unfortunately, however, he was unable to attend the wedding in person, but, none the less, it was duly solemnised by proxy.

Shakespeare's account of Henry Margaret is not historically authentic. Queen's relations with Suffolk were not what he depicted, and she became unpopular merely because she was a friend of this hated nobleman, and because her counsels of prudence to the King in the Jack Cade

rebellion ended in disaster.

Perhaps she was too strong and masterful a woman to be a fitting queen for dreamy and gentle Henry. But he loved her dearly, and in the end he could never refuse her anything. None the less, his better self was perpetually striving with his better half. And the conflict drove him mad.

The Queen then took the Regency. Soon afterwards, however, the birth of a son deprived her for a time of power, and when she was well again she found the Duke of York, her bitter enemy, at the helm of State.

But two years later the King regained his reason, and dismissed York. This, however, did not satisfy the Queen; she determined to crush York utterly, and promptly took the field at the head of an army, openly challenging him to battle. He accepted the challenge, but the Fates were against him, and, at the end of the day, his head, decked in a paper crown, was presented to the Queen. "Madame," said the proud donor, war is done. Here is your king's ransom."

Margaret shuddered, but ordered that the head should be placed on the gates of York and that space be left for the heads of March and Warwick.

At last, however, defeat overtook her, and she was forced to fly for her life with her young son. And indeed a thrilling experience this flight was, for the fugitives fell straightway into the hands of a wild band of robbers. From them Margaret managed to escape, bruised and terrified, and plunged deep into the forest. And here, to her horror, she came upon another robber, well armed, and of gigantic stature.

A Chivalrous Robber

But her nerve did not forsake her. According to some chroniclers, she burst forth into a most eloquent speech, begged him to kill her if he would, but to save his future king. This outburst pacified the robber, who himself shed tears, and led the queen and her son to his cave, where he sheltered them till danger was past.

From here they escaped to Scotland, where at last they were captured, together with their guardians, Sir Pierre de Breze and Squire Banville. The little party were then taken separately into custody on a ship in Solway Firth. But when morning came and they discovered they were still all together, Breze burst his bonds, freed the others, slew his captors, and when the ship, in a heavy storm, struck on a desolate rcck, waded ashore, carrying the Queen. Banville followed with the Prince.

Next, they attempted to escape to France, but again misfortune befell them. They were shipwrecked, and, moreover, on the coast of Margaret's hereditary enemy, the Duke of Burgundy. He, however, treated her with the utmost kindliness.

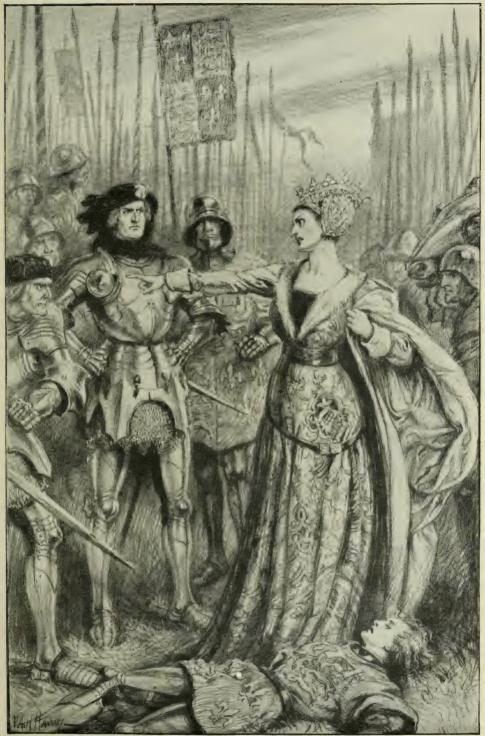
And it was largely owing to his good services that Margaret was able to support Warwick, the king-maker (as he is called), in his endeavour to restore Henry, now a complete imbecile, to the throne. But, on the very day on which she landed in England, Warwick was defeated and slain, and Henry recaptured. It remained with the Queen, therefore, to win back the realm. And she made a gallant effort, but at Tewkesbury her army suffered absolute defeat and her son was killed.

Margaret then fled to a religious house, but was brought back to London and forced to ride as a prisoner in front of fhe triumphant Edward. Henry was murdered in the Tower, and his Queen held captive for five years. Then the King of France ransomed her with 50,000 crowns, but Edward stipulated that she should give up all pretensions to the crown.

And so her extraordinary life ended in Anjou in poverty and misery.

her beauty through much weeping, and died at the age of 51, a woman whom many loved.

HEROINES OF HISTORY



Margaret of Anjou, wife of the hapless Henry VI. of England, after her defeat at the battle of Tewkesbury. According to old chroniclers, Margaret beheld her gallant young son slain before her eyes by the Dukes of Clarence and Gloucester, in consequence of his boyish defiance of their brother, the victorious Edward



By G. D. LYNCH

(BARRISTER-AT-LAW

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA legal problems are propounded in the simplest and clearest language, so that readers may understand every aspect of the law with regard to—

Marriage Children Landlords Money Matters Servants Pets Employer's Liability Lodgers Sanitation

Wills Wife's Debts, etc., etc.

THE LAW OF BANKING



How to Cross and Endorse a Cheque-Overdrafts-Irregular Cheques-The Banker's Liability

When drawing a cheque in settlement of an account it is always advisable to cross it, and this is done by drawing two lines across the face of the cheque, with the words "and Co." between them. If a further precaution is desired, the words "Not negotiable" may be added. But whether the crossing is general or special—that is to say, on some specially named bank—is a matter of little importance to the ordinary individual; the great distinction to bear in mind is whether the cheque is open or has been closed by having the lines drawn across it. "Not negotiable" by itself does not constitute a crossing.

On receipt of a cheque drawn by a third party and made payable to oneself or bearer, anyone may alter the same into order, and cross the cheque before paying it into their bank; but it is only permissible for the drawer of a cheque to alter an order cheque into bearer, or to convert a closed into an open cheque by cancelling the crossing. Any alterations made in drawing a cheque should be initialled by the drawers.

be initialled by the drawer.

How to Endorse

When endorsing a cheque all courtesy titles, such as Miss or Mrs., should be omitted. As a general rule the endorsement is made on the back of the cheque, but some cheques require endorsement on the face of them, especially when the endorsement takes the form of a receipt. A cheque should always be endorsed with precisely the same names as appear on the face of it, even if the Christian name is incorrect and

the surname spelt wrongly. It is sufficient, however, if the initials agree with the Christian names on the face of the cheque; thus a cheque made out to the order of Anna Maria Smith may be endorsed A. M. Smith.

A cheque made payable to Miss A. M. Smith, and intended for a lady whose real name is Mary Anne, should be endorsed "A. M. Smith," and underneath the endorsement should be written "Mary Anne Smith." A cheque to the order of Miss Smith, who spells her name Smyth, should be endorsed both Smith and Smyth as above. A cheque payable to the same lady who in the meanwhile has married Mr. Jack Robinson, should be endorsed "A. M. Robinson, née Smith"; but should the cheque be drawn to the order of Mrs. Jack Robinson, she should endorse it "A. M. Robinson, wife of Jack Robinson."

Overdraft

A banker is bound to pay cheques drawn on him by a customer in legal form if he has in his hands at the time sufficient funds for the purpose. He must either pay them or refuse payment at once. A cheque which is returned by a banker endorsed "Refer to drawer" is said to be "dishonoured," and a request to re-present amounts to the same thing. A banker may, of course, allow his customer to overdraw her account, and will generally do so when she has a deposit account with him or securities standing to her credit of which he draws the dividends for her when due.

LAW

Post=dated Cheques

Post-dated cheques are not invalid, but the banker should not pay such a cheque if presented before its ostensible date. If a cheque dated on a Sunday is presented on the previous Saturday it should be returned with the answer, "Post-dated." A cheque dated on Sunday is not, however, invalid, but should not be presented before the Monday following. A banker must not pay an unstamped cheque, but he may affix and cancel a penny stamp to the cheques and then pay it, deducting the penny or charging it against the drawer.

If a cheque is presented with an adhesive stamp affixed but not cancelled, the banker must refuse payment and return the cheque. Where a cheque is drawn in the United Kingdom and an adhesive stamp is used, the drawer must cancel it before he delivers it out of his hands, under a penalty of £10. No intermediate holder can affix or cancel the stamp. A cheque with an adhesive stamp is not duly stamped unless the stamp

is cancelled by the drawer.

Irregular Cheques

A banker is justified in refusing payment of a cheque which is irregular or ambiguous in form. If there is a discrepancy between the amount in words and in figures he may pay the amount in words. Bankers generally refuse payment of stale cheques—that is, cheques which have been drawn from six to twelve months previous to being presented.

Although one of several executors or administrators can draw on an account opened with the deceased or with them as executors or administrators, one trustee cannot draw on a trust account in which others than he are named as trustees; the cheques must be signed by all the

trustees.

The banker only contracts with the customer to honour cheques when he has sufficient funds in hand; there is no obligation on him to pay any part of a cheque drawn for an amount exceeding the available balance, consequently there is always a danger of an overdraft being refused. A banker must have reasonable time for clearing or collecting cheques paid in before meeting cheques drawn against them. If, however, the amount is credited as cash, whether received or not, the customer is at once entitled to draw against it. A balance at one branch of a bank does not entitle a customer to draw on another branch where he has no account or is overdrawn.

If a cheque has been lost or stolen, or obtained by fraud, payment of it may be countermanded by giving notice to the bank. This may be done verbally or in writing, by letter, or by telegram, or by telephone. One partner has power to stop a cheque issued in the name of the firm, and one executor has power to stop a cheque signed by another. But where a banker has marked a cheque

at the instance of the customer, the latter cannot stop it after issue. A marked cheque is one marked by the banker as a warrant to persons taking it that the banker holds sufficient funds on the drawer's account to meet it, and by so marking the banker becomes bound to pay to any other banker presenting it.

Cheques are also stopped by notice of the customer's death or by his bankruptcy when

a receiving order is made against him.

Banker's Liability

If a banker, without justification, dishonour his customer's cheque he is liable to her in damages for injury to credit, and no actual proof of injury is necessary to warrant substantial damages. If he cashes a customer's cheque and then discovers that the account is overdrawn, he cannot recover the money back from the person to whom he has paid it.

A banker who in good faith and without negligence pays a bearer cheque on presentation is free from all liability, and can debit his customer's account, though the holder had no title or a defective title to the cheque. And a banker who in the ordinary course of business pays a cheque payable to order drawn on him to which the person in possession has no title, on account of the endorsement being forged, is in the same position. A banker paying a crossed cheque in accordance with the crossing is also protected, but if he pays what is ostensibly a crossed cheque to which his customer's name is forged as drawer, the loss falls on the bank, because the document in cheque form to which his customer's name is forged is not legally a cheque but a mere nullity, a piece of paper. If a person knows that his signature has been forged to a cheque which is about to be presented it is his duty to warn the banker at once, and if he fails to do so within a reasonable time he may be held to have adopted the cheque.

Passbook

Entries in the passbook to the credit of the customer are, when the book is delivered to her, prima facie evidence against the banker, and when the book is returned by the customer without objection, entries to her debit are prima facie evidence against her. All the entries in the passbook, whether of credit or debit, should be made by the banker and not by the customer, if any, rectified by the and mistakes, banker and not by the customer. Whether a customer is legally bound to examine her passbook does not seem at all certain; Lord Halsbury in one case is reported to have said: "Was not the customer bound to know the contents of his own passbook? But in another case Lord Esher took a contrary view, declaring "He is not bound to look at it. You must not put a burden on people that the law never placed on them.'

To be continued,



Conducted by ELIZABETH SLOAN CHESSER, M.B.

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA, conducted by this prominent lady doctor, is given sound medical advice with regard to all ailments from childhood to old age. When completed, this section will form a complete reference library, in which will be found the best treatment for every human ill. The following are examples of the subjects being dealt with

Home Nursing Infants' Diseases Adults' Diseases Homely Cures Consumption Health Hints Hospitals Health Resorts First Aid Common Medical Blunders The Medicine Chest Simple Remedies, etc., etc.

HEALTH AND HYGIENE IN THE NURSERY

Continued from page 3384, Part 28

TRAINING THE CHILD'S LEFT SIDE

Need for Using the Left Hand-What the Mother Can Do-The Health Point of View-Exercises

The ordinary mother is somewhat horrified when her child shows unusual capacity with the left hand. "I should hate the child to be left-handed," she declares, and does everything she can to compel the child to use the right hand exclusively.

She is perfectly right when she is dealing with a genuine case of left-handedness. This, however, is a rare phenomenon, as not more than two people out of a hundred are naturally left-handed. The real need is in most cases that the children should be taught to use the left hand more than

they do. What is the cause of the almost universal right-handedness of the human race?

It is partly that we are trained from earliest youth to use the right hand for certain movements, and the left for others. The left hand is not interior because it uses the fork instead of the right. It is supplementary to the right, as woman is supplementary to man, and man to woman. Each hand has its special duties, and it is because we are accustomed to use the right for throwing, catching, writing, etc., that the left is apt to be a little neglected.

The question of heredity comes in also. Prehistoric man probably utilised the left hand and forearm to protect the heart because he gradually discovered that this was the vital area. The right hand was, therefore, used for purposes of attack and for the appropriation of any matter under dispute, whether wife or dinner. It is a known fact that the left side of the brain governs the right side, and vice versa. The speech centres are situated in the left side of the brain, and when this part is injured, the power of speech lies in abeyance for a time until the other side of the brain is gradually trained to take up the function.

Those who are advocating

Those who are advocating strongly the better teaching of the left side declare that their teaching improves the brain power by gradually educating and developing the right side of the brain. There is, therefore, a great deal to be said in support of the theory



Exercising the left hand in play. Catching a ball with the left hand



Give an occasional writing lesson to train the left hand

that we ought to train the left hand and side in childhood more than we do.

How to Train the Left Side

Many of the actions of everyday life might be used to develop the power of the left side by making the children use the left hand sometimes instead of the right. There is no need, for example, to check a child if he sometimes feeds himself from the spoon held in the left hand. Let the child build bricks with the left hand, arrange flowers, play ball, or even sew, in order to bring into play the muscles of the left arm and side of the body.

There are games which can be practised with the left hand as well as with the right, such as lawn-tennis or cricket for the older children. Give a child an occasional lesson in writing, drawing, or sketching with the left hand as a game, and he will be quite interested if the idea is expressed as a game. Left-hand modelling and sketching are taught in some schools in America.

Teach the small girl to mix cakes or pastry with the left hand

Young children will use the left hand quite naturally. As they grow older, they lose this power, because the right side is taught and developed, and the left discouraged as much as possible. Those who teach manual training to children declare that when both sides are educated equally well, the children are more intelligent, more capable, physically and mentally. There is no doubt that bi-manual training would



Let the child stand with heels together and step outward and forward with the left foot, raising the left hand and arm

be quite a useful accomplishment to anyone suddenly losing the use of the right hand, while if the left hand could write, sew, or do ordinary

work as well as the right it might make all the difference to one's comfort, happi-

ness, and prosperity.

From the health point of view bimanual training has a great deal to recommend it. By continually using the right hand and side, by sitting in the same position to write, sew, or work many cases of spinal deformity result. It is far less likely that the child who can work sometimes with the right hand and sometimes with the left will contract spinal deformity from faulty positions at schools.

Sir Robert Baden-Powell recommends Boy Scouts to train the left side, and there are very few professions, businesses, or handicrafts which could not be better performed with a skilled left hand. Teach the small girl to make cakes or pastry, and perform various housewifery duties, using the left hand to perform acticas for which the right is commonly applied. Let the small boy play left-ianded cricket and left-handed rounders occasionally as a change of exercise. It is a practice which cannot but prove beneficial.

A Few Exercises

By practising exercises using the left hand almost entirely and resting the right, better control of the left side is attained.

Let the child stand with the heels together, and step outward and forward with the left foot, raising the left hand above the head. Return to the original position, and repeat this ten times.



Bending exercise for the left side to counteract excessive use of the right side.

Stand easily, hands hanging down, and lean to the left

Step forward with the left foot, and shoot the left hand forward at the same time. Swing it outward and backward as far as possible, and on the third movement bring it to rest on the curve of the left shoulder.

Shoot the left hand upward, outward, inward to the shoulder, holding the hand clenched

all the time, and repeat.

Practise bending exercises for the left side and eft. arm.

The left side and leg must be trained as well as the left arm. Hopping exercise on the left foot is excellent for this purpose, and the left arm can be held above the head at the same time.

Whilst keeping the right arm and hand relaxed, crouch down on the heels with the knees forward, holding the left hand outwards hori-

zontally with the shoulders.

Any of the usual exercises for the legs or body can be practised in the left-hand fashion, keeping the right side as much as possible relaxed and at rest. Gradually the left side acquires more power, and it will be found to respond almost as easily as the right when called upon to work.

How awkward and ungainly the ordinary person seems when suddenly required to do things with the left hand! Ambidexterity might be acquired by any of us with a little trouble, but the earlier we practise exercises to this end the better. The child has not formed habits as the adult has. The young brain easily responds. The muscles can be made to do almost anything, because they have not yet become automatic. They have not atrophied from disuse, as is often the case with an adult.

Left - handed exercises, of course, should not be practised to the neglect of the right side. The aim must be the development not so much of one part of the body as the education of the whole of the muscles and organs of the left side as much as the right.

This is true of the senses also. Both eyes and both ears should receive attention; both lungs should be equally strong, so that we are able to resist disease. Gradually the left side improves in every way. Ambidexterity becomes a habit, and the child grows into the capable man or woman whose hands are his trained and capable servants.

HOME NURSING

A Series of Articles on What the Amateur Nurse Should Know
Continued from page 3381, Part 28

CAUSE AND TREATMENT OF SICKNESS

Causes of Sickness-Treatment-How to Check Sickness-Flatulence

SICKNESS is so frequent a symptom in many illnesses that the amateur nurse must study the various causes producing it, and know how to deal with it effectively when the doctor is not at hand.

It is a symptom that must be immediately reported to the doctor, and the nurse should also be able to say whether the patient vomits with any feeling of nausea, if the sickness has any relationship to the taking of food, and if it is attended by pain. She must notice whether the sickness is affected by posture, as a patient may feel sick while lying in one position and not in another. The appearance of the material vomited must always be noted, as it forms a very important indication as to the cause of sickness. It may, for example, contain bile or blood, or it may be frothy, due to the fermentation of the contents of the stomach.

The nurse must study intelligently the various

causes of sickness and vomiting as well as the treatment.

Causes of Sickness

Sickness may be due to irritating matter in the digestive organs, such as poisons, indigestible food, etc.

It may be caused by the circulation of poisons in the blood, the commonest example of this type of sickness being provided by vomiting during the course of acute fevers, especially scarlet fever and small-pox.

A very persistent form of sickness and vomiting is found in certain diseases of the stomach, such as gastric ulcer and cancer.

The nurse must remember that sickness may be due to intestinal conditions, such as appendicitis or obstruction of the bowels. In this case it will be associated with pain in the abdomen and constipation.

Apart from the digestive organs altogether,

MEDICAL

we have many causes of sickness of nervous origin, such as migraine, the vomiting of pregnancy, sickness brought on by the pain of renal colic. Sea-sickness may be included under

this group.

The treatment of sickness depends altogether upon the cause of the vomiting. If, for example, the patient has swallowed a poison, or is suffering from dyspepsia, due to having eaten food that he is not able to digest, an emetic consisting of a dessert-spoonful of mustard in a tumblerful of tepid water will be the best possible treatment. In such cases the vomiting is a good thing, in that it is ridding the digestive apparatus of poisonous matter. In other cases the sickness is only a strain upon a patient, and may produce collapse.

The popular idea that bile is the cause of the sickness in so-called "liver attacks" and sick headaches is not correct. Many cases of "liver attack" attended by the vomiting of bile are really due to an error of refraction. The vomiting in these cases is entirely nervous in origin, and bile is present in the vomited matter simply because the vomiting has been so prolonged as to empty the stomach of its contents. In these cases of sickness and vomiting the proper cure is a pair of eye-glasses to correct the error of

refraction.

When vomiting is due to digestive disturbances, after any irritating matter has been got rid of, the nurse must take care that the patient is properly dieted, and kept on the very lightest milk food until the stomach recovers its tone. Washing out the stomach daily may be required when the dyspepsia is associated with dilated stomach.

To Check Sickness

The nurse has several simple domestic remedies which she can use. In the first place, she must lay the patient quietly down, and keep the head low. She should apply hot-water bottles to the feet, and keep the patient warm. She may give ice to suck if it is at hand. Other-

wise, sips of water as hot as can be borne will often check sickness and vomiting at once. A mustard leaf should be soaked in tepid water, and laid over the stomach, whilst a hot linseed meal poultice in the same place is even better. Any drugs should be ordered by the doctor. In the case of collapse a little brandy may be given in hot milk or in water.

When vomiting occurs after the course of an ordinary illness, the nurse should ask herself if she is feeding the patient properly. Too much food, or food given too frequently, will cause sickness or vomiting, and change of diet, which in most cases requires to be made more

simple, is generally called for.

Flatulence

Flatulence is a symptom associated with sickness and vomiting. In some cases gas is brought up as eructations, and is generally an indication that the diet requires attention, as it means, as a rule, excessive fermentation. In such cases it is associated with a sense of extension and perhaps heartburn and acidity. When the gas accumulates instead of being passed, the condition is called tympanites, and it is often a cause of a good deal of pain from pressure. Hot fomentations of flannel will relieve the pain and discomfort.

Prolonged vomiting which will not yield to dieting or treatment may be due to some disease of the nervous system, such as meningitis or locomotor ataxia. In such cases vomiting has no relationship to the taking of food, and is

generally unattended by nausea.

The nurse must always remember that little things will affect the comfort of a patient suffering from nausea, sickness, or vomiting. A comfortable position, a well-placed pillow, may make all the difference, whilst sponging of the face and hands with tepid water is always soothing. The patient should be kept as quiet as possible in a rather dark room, as any intensity of light will increase the disturbance from its effect through the eyes on the nervous system.

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 3264, Fart 27

Palate, Cleft. The hard palate is formed by the roof of the mouth, and it sometimes happens that this is cleft at birth. Cleft palate affects the speech as well as facial expression, but it can now be operated on very satisfactorily in many cases. The cleft may involve the upper lip, and an operation is always desirable under these conditions. Elocution training is so good nowadays that mothers should always have children affected by such a deformity trained by a good teacher, who understands the formation of letters and words, and can teach the child how to form his letters properly, so as to diminish the difficulty of speaking as much as possible.

What is called the soft palate lies at the back of the throat and terminates in the uvula, a little projecting mass which can be seen between the tonsils at the back of the throat. The soft palate is generally involved in throat affections, and it is here that the membrane of diphtheria is very often found. Paralysis of the soft palate may also occur in diphtheria. When this happens the voice takes on a nasal character, and there is great difficulty in swallowing, owing to the return of liquids through the nose.

As a rule, the paralysis disappears in a week or two, but it is important to know this symptom of diphtheria, as the diphtheria may be so mild as to simulate an ordinary sore throat, until the nasal quality of the voice and the impairment of swallowing leads to the conclusion that the child has been suffering from diphtheria. The thirst which accompanies all fevers is due to erythema, or slight inflammation of the soft palate. The membrane in this part gets dry and congested, and the patient feels thirsty. This thirst cannot be quenched by long drinks of cold water, and is best treated by sips of tepid fluid, which should be held for a moment or two in the mouth before swallowing.

Pallor. The colour of the skin varies in

Pallor. The colour of the skin varies in health as well as in disease. A clear pallor is quite compatible with health, and the tint of the face depends partly upon whether the individual is blond or dark in colour. Those who lead an outdoor life also have generally more colour than men and women who have to live a sedentary life, and are less exposed to climatic conditions. Excessive paleness, however, generally denotes some interference with health

In anæmia, for example, pallor is a very prominent symptom, due to the diminished quality and quantity of the blood and deficiency of the red colouring matter. In one type of anæmia the complexion may even have a greenish yellow shade, and this condition is commonest amongst young girls. Indigestion and debility after serious illness, scurvy, certain forms of kidney and heart disease are associated with pallor of the face. The glow of health is unmistakable, and pallor is one of the very earliest symptoms of general ill-health. Most people are pale in hot weather, and acquire an increase of colour in bracing, healthful surroundings, because then their general health is improved, the blood condition is better, and this is apparent in the cheeks. To counteract pallor the best treatment is improved hygienic conditions. The girl who is too pale needs more outdoor exercise, and more fresh air. If she is anæmic she probably requires a course of iron, and diet will also improve the condition of the blood, and therefore the complexion. The pallor which is the result of more serious disease should be treated by a doctor, who will deal with the original cause of the condition.

Palpitation. The beat of the heart ought not to be apparent in a state of health. Many people, particularly if they are of the nervous type, complain of palpitation when they are suffering from debility or overwork. But this is not true palpitation, as the term implies some degree of distress and discomfort. Palpitation is a sensation of beating or fluttering over the heart which may be nervous in origin, caused by some condition apart from the heart, or due to some cause in the heart itself. Palpitation, for example, is often found in young people who have overtaxed the heart by athletics, or prolonged exertion. There is no disease of the heart, but it has become over-

fatigued, or what the sufferer may call "irritable.' The result is breathlessness, fatigue, nervousness, and palpitation. Under such circumstances, the only treatment is rest and attention to any neurasthenic symptoms that may be present.

It must not be forgotten that palpitation may be a hysterical symptom entirely, whilst such nervous causes as fear or fright will excite the heart beat. In the second place, palpitation may be caused by some condition entirely outside the heart. For example, in anæmia it is a very constant feature. It frequently occurs in dyspepsia, especially after taking a heavy meal; and at night it may produce sleeplessness. The drinking of strong tea or coffee, excess of alcohol or tobacco will produce breathlessness and give rise to the idea of heart disease when the real fact is that the nervous system—especially the nerves of the heart—is being irritated by these drugs. Palpitation is a very marked symptom of exophthalmic goitre (Vol. 2, page 113).

In most diseases of the heart palpitation and irregular pulse are present. Anyone suffering from heart affection should be under the care of a doctor, in order to get definite instructions as to diet and the hygienic mode of life which affect so vitally the progress of heart affections. Palpitation, flushings and faintings may prove very troublesome after an attack of influenza, and under these circumstances rest is the best measure which can be utilised to cure the condition.

As a rule, those who suffer from palpitation are extremely anxious and worried because they imagine that they have some heart affection, but in the great majority of cases palpitation is not in any way associated with disease of the heart. The nervous system is much more commonly the cause of the trouble, and attention should be directed towards treating any manifestations of nerves or neurasthenia which may exist

THE PREVENTION OF CONSUMPTION

Continued from page 3258, Part 27

The National Association for the Prevention of Consumption—How it Came into Being—Some of the Safeguards it Advocates—How Consumption is Spread—Suspicious Symptoms—The Good Work Being Done in Ireland

It is only by personal exertion and united effort that the great white plague will be

stamped out of England.
"What can I do?" "How can I help?"
are questions that every intelligent woman

should ask herself.

In the first place, you must get to know the facts, and one of the best ways of doing this is to enter your name as a member of the National Association for the Prevention of Consumption. At least, you can write to the secretary for leaflets and pamphlets published by this society. The object of this article is to explain what other men and women are doing, and hope to do, in the campaign against consumption, and you can help them if you wish.

How You Can Help

About a dozen years ago, a National Association for the Prevention of Consumption was formed by a small body of doctors and public-spirited men and women, which has had very far-reaching results. The aim of the society has been to educate public

opinion, to bring home to men and women the terrible nature of consumption, and to teach them the best ways of curing and of preventing the disease. All over the country lectures and tuberculosis exhibitions have been organised, and leaflets and papers of an instructive nature have been distributed far and wide. Most of us are familiar with the huge posters which this society are using for advertising purposes in every town and village in the United Kingdom. There is a hospital nurse with a red cross on her arm appealing for help. There is Sir Joshua Reynolds's well-known figure of Faith. An interesting proof of the support which people are everywhere giving the crusade against consumption is that a large amount of advertising space has been offered gratis by the National Society of Billposters and by other advertisers in various parts of the

The simplicity of the leaflets published by the National Association is such that they can be understood easily by every reader, who will derive valuable information from

MEDICAL

them about the cure and prevention of consumption. Here are a few of the facts taken from a leaflet of the society:

Prevention is Better than Cure

Consumption causes one death in every eight in this country. Of deaths in the United Kingdom between the ages of twenty-five to thirty-five, nearly one-half are due to consumption.

The disease is preventable. Its predisposing cause is lack of health, which may be induced by overcrowding, ill-ventilated, dirty, dark rooms, bad or insufficient food, intemperance, and infectious fevers, or other illnesses.

Fresh air, light, and sunshine are most important preventives of consumption.

It is not safe for a healthy person to share

a bedroom with a consumptive.

All knives, forks, dishes, etc., used by a consumptive should be reserved specially for him, and carefully washed in boiling water.

Windows should be kept open night

and day.

Cleanliness and good sanitary surroundings are important.

Instead of sweeping rooms, a wet duster must be used to wipe up the dust on floor, furniture, woodwork, etc., and this must afterwards be boiled.

Milk should be boiled or sterilised, and meat should be well cooked.

A room which has been occupied by a consumptive should not be used again until it is

thoroughly disinfected. A consumptive person must cough or spit into a special receptacle or into rags, which should after-

wards be burned.

But this society does not content itself with the mere circulation of leaflets. Its exhibitions have done valuable work, and one of its members, Sir William Younger, has started caravan exhibitions for touring through country towns and villages in the charge of lecturers, who give simple talks on hygiene and health directly to the people. It is only by repeatedly emphasising the need of living the open-air life and taking every advantage of sunlight and fresh air that the idea of a hygienic life really gets a hold of people. Thousands are dying from consumption at the present time who might have been saved if they had been made to live a hygienic life when the disease first started. Tuberculosis flourishes in ill-ventilated, overheated living and sleeping rooms. Whenever you find an overcrowded district, a congested population, you will find consumption rampant.

Too many people dread fresh air, especially

if they have a constant cough, or are afraid of chills. They prefer to overcoddle, and keep their rooms hot with the idea that they are taking care of themselves. Then the tubercle bacillus gets a chance. Fresh air and sunlight kill it, but it thrives in overheated rooms. Here is the sort of thing that con stantly happens:

How Infection Spreads

A young girl who had been serving in the basement of a shop for years began to be constantly tired, and developed a cough. Her mother and sisters, who were dressmakers in a very good business, encouraged her to take a holiday and see what a rest would do for her. Now, a holiday out of doors, with rest and regulated diet, was just what she needed. But she had no idea that her symptoms were suspicious, and she thought that if she rested on a couch indoors, and kept out of draughts, she would overcome her weakness and constant cough. So she



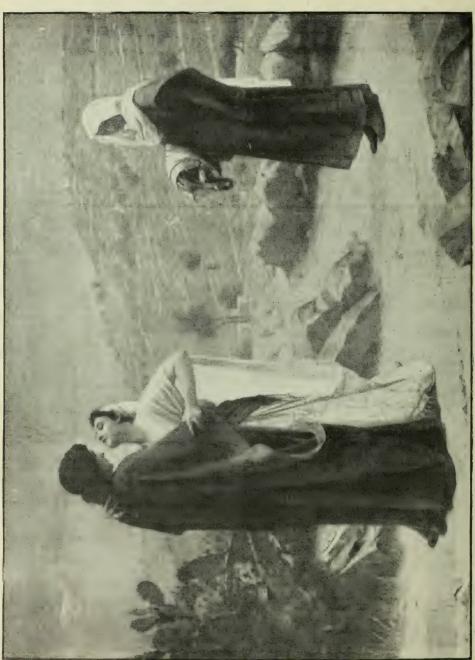
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Sir William Younger's caravan, which travels throughout the country, lectures being given, and every possible information as to how consumption may be prevented By permission of Sir Win. Younger

lay on the couch in the sitting-room where her sisters and mother made pretty frocks and dainty pinafores and baby dresses all day long. But, of course, the cough got worse, and once this girl had reached the spitting stage, every article that went out of that house was infected with the bacillus.

This is the way infection spreads from person to person, from home to home, in England. The National Society and other associations are working to promote early diagnosis of these cases. They want to have tuberculosis dispensaries, for instance, in every town. These have been organised in London, and there is one in Edinburgh. Whenever a doctor has a case with suspicious cough and weakness, a specimen of the patient's sputum is sent to one of these dispensaries, and examined under the microscope. When tubercle bacillus is found in the sputum, the patient is immediately put under treatment. If possible, he is sent to a sanatorium, and after two or three months' treatment there is every probability of cure.

To be continued.



Ruth and Naomi. In all ages the unselfish devotion of the beautiful Moabitess to her widowed and childless mother-in-law has been the theme of painter and poet From the painting by P. H. Caliteron, R.A.
Reproduced by parmission from the original, in the possession of the Corporation of Liverbool



WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are:

Woman's Work in Religion

Missionaries Zenana Missions Home Missions, etc.

Great Leaders of Religious Thought

Charities

How to Work for Great Charities Great Charity Organisations Local Charities, etc. The Women of the Bible

Bazaars

How to Manage a Church
Bazaar
What to Make for Bazaars
Garden Bazaars, etc.
How to Manage a Sunday School

WOMEN OF THE BIBLE

RUTH THE MOABITESS

By SARAH A. TOOLEY

Dr. Johnson once put the Biblical knowledge of some of his fashionable acquaintances in London to the test by reading aloud to them the Book of Ruth from a manuscript. When he had finished, the company eagerly inquired the name of the author who had written such an exquisite story.

The great lexicographer guffawed loudly that the coterie which delighted in "Evelina" and in "The Vicar of Wakefield" should imagine that a new star had arisen in the literary firmament, who, perchance, was to wrest the laurels from Fanny Burney and Oliver Goldsmith.

Still, though he could assure them that the story which he had read was taken from the Bible, he could not, after all, tell them who was the author.

Many attempts have been made to pierce the anonymity of the Book of Ruth, but without success. The authorship has been frequently credited to the prophet Samuel, as the story comes after Judges, and forms a prelude to the Books of Samuel. If such is the case, the great prophet and statesman of Israel in this fascinating jeu d'esprit shows an unsuspected faculty for picturesque, historical romance.

But a truce to guessing at authorship. The exquisite pastoral belongs to the treasure-house of sacred literature, and amongst the women of the Bible none shines with a fairer or more winning personality than its beautiful heroine. For all ages, Ruth is a perfect example of womanly tenderness and unselfish devotion to one of her own

sex, and that one her mother-in-law, the widowed and childless Naomi.

It is hardly probable that any of Dr. Johnson's literary friends would have chosen the particular relationship between women which proverbially affords material for the cynic to be the *motif* of a story.

Ruth's sublime renunciation of country and kindred, however, is rewarded by a happy and brilliant second marriage which the mother-in-law, for whom she made the sacrifice, helps to bring about, and through that marriage she, an alien woman of a pagan land, became the great-grandmother of King David and the ancestress of our Lord.

Ruth is one of the women mentioned by St. Matthew in the genealogy of Christ, and in respect of this she is honoured in the Roman Catholic Church as St. Ruth.

Roman Catholic Church as St. Ruth.

She was a daughter of Moab, a country on the shores of the Dead Sea, and separated from the land of Israel by the great ravine formed by the River Arnon. It was the scene of frequent border feuds, but at the period when our story opens there appears to have been friendly intercourse between the rival countries. It was the time when the judges ruled in Israel, and as yet no king had been given to the people.

Ruth dwelt in a district rich in pastures and flocks and in vineyards, and lived the primitive pastoral life of an Eastern maiden. The sacred narrative does not give the name of her parents, but according to a legend she was the daughter of the King of Moab. Possibly some scribe bestowed

this dignity upon Ruth after her greatgrandson had become King of Israel. Some colour is lent to the legend by the fact that when David took refuge in the Cave of Adullam he sent his parents for protection to the then King of Moab, which suggests that there was a family connection between

Whether daughter of the King of Moab, or of some husbandman of the soil, we may infer that our heroine passed a simple, uneventful maidenhood amongst her people. She was brought up in the worship of idols, those terra-cotta images which excavators in recent years have brought to light in the land of Moab. It is interesting that one of these idols was named "God," and we may imagine that Ruth the Moabitess had some knowledge of the Jehovah worshipped in the neighbouring land, which inclined her later to accept the God of Israel.

A Momentous Arrival

The uneventful days of her childhood sped by, until one day there came to the place where she dwelt a family from Bethlehem of Judea, who were destined to change the entire current of her life.

The emigrants had been driven by famine to seek a home and sustenance in the fertile land of Moab. They consisted of Elimelech, his wife Naomi, and their two sons, Mahlon and Chilion.

The people received them kindly, but Elimelech did not long survive the migration from his native country, and died, leaving Naomi with her two sons. In due time the young men took themselves wives of the women of Moab. Mahlon married Orpah, and Chilion espoused the beautiful Ruth. The happy unions were short lived, and Mahlon and Chilion followed their father to the grave.

Naomi, bereft of husband and sons, turned her sorrowful eyes to her own land, from which she had been absent for at least ten years. The famine was long since over, and "the Lord had visited His people in

giving them bread."

She prepared to depart, and her daughters-in-law, grieving at the coming separation, came to set her on her way. Then Naomi halted for the final adieu, and bade each of the young widows return to her mother's house, adding the touching benediction, "the Lord deal kindly with you, as ye have dealt with the dead and with me. She kissed them, and they lifted up their voice and wept."

Both wished to continue the journey into Judea, but Naomi with affectionate pleading besought them to return again to their homes and their kindred. Orpah yielded, and kissed her mother-in-law good-bye, "but Ruth clave unto her."

In these expressive words we have the first indication of the noble character of

Ruth.

Naomi still urged the clinging figure. "Behold thy sister-in-law is gone back

unto her people, and unto her gods: return

thou after thy sister-in-law."

Then the pent-up feelings of Ruth burst forth in that sublime utterance of love and devotion which has ever since echoed down the ages as the supreme pledge of fidelity and surrender:

"Entreat me not to leave thee, or to return from following after thee: for whither thou goest, I will go; and where thou lodgest, I will lodge; thy people shall be my people, and thy God my God. Where thou diest, will I die, and there will I be buried; the Lord do so to me, and more also, if ought but death part thee and me."

The Ruth of a Great Master

Many poets have sung of the devotion of Ruth, and many painters have pictured the scene on the lonely hillside. In the background the figure of Orpah is seen wending her way back to the city in the distance, while Naomi and Ruth, after a fond embrace, set their faces towards the toilsome journey. Thus Murillo has portrayed them, and if the dark-haired, blackeyed Ruth, with her beautiful face drawn with nervous tension, head undraped, and her sturdy, active figure clad in short skirt and serviceable attire for the journey, is less ethereal than the Ruth who lives in our hearts, the realism of the master is, doubtless, exact.

The idealised Ruth of our imagination is finely depicted by Mr. Calderon, R.A., showing her clad in graceful flowing robes, the Eastern veil falling back from her beautiful head as she clings to Naomi with upturned face in passionate entreaty. This exquisite figure might have stepped out from the scene of a Greek play.

Not thus, we fancy, did Ruth the Moabitess, carrying food and drink for the journey, trudge over the sometimes desolate and

rugged country into Judea.

We can imagine something of the talk which beguiled the travellers on the way. Naomi would speak of the friends she hoped to meet again, of her husband's inheritance, which she must find a kinsman to redeem; and perchance she spoke of Boaz, the man of substance and position who was her near relative.

The End of the Journey

Then, at length, footsore and weary, the women came to the last stage of their journey, and the wondering eyes of Ruth beheld the city of Bethlehem basking in the spring sunshine; for it was the month of April, and the land was ripening to harvest.

Old friends and neighbours greeted Naomi and her stranger daughter-in-law at the city gate. Indeed, we are told that "all the city was moved about them"; and seeing the changed face and sorrow-stricken figure of the elder woman, they asked, "Is this Naomi?" To which she replied: "Call me Mara; for the Almighty hath dealt very bitterly with me."

To be continued.

WOMEN AND PRACTICAL CHRISTIANITY

Continued from page 3437, Part 28

THE WORK OF THE DUCHESS OF MARLBOROUGH

A Noble but Little-known Work-Caring for the Families of Convicted Prisoners

No one has the welfare of the girls of this country more at heart than the Duchess of Bedford, who has always taken a deep interest in the movement to establish clubs and homes for working girls, and has been present at the drill and choral competitions held between these different organisations. She was also the first president of the National Union of Women Workers, which has since grown into such a large and important organisation.

And while the Duchess of Bedford and Lady Battersea are thus quietly working inside our prisons, the Duchess of Marl-

borough has quietly and unostentatiously inaugurated a charitable institution of which very little is known, but which is performing a great work.

In Endsleigh Street, London, four years ago, Duchess the rented two houses, which she transformed into Homes for Prisoners' Wives and Children, one house being adapted for the requirements of the crêche, and the other for those of the women's homes. These homes were started with the object of assisting the wives of prisoners under cases, it being felt

that if the wife could be encouraged and aided in keeping her home intact and her children properly clothed and fed during the absence of the breadwinner, it would be an incentive to the man to try to make a fresh start

The homes are under the sole patronage of the Duchess of Marlborough, and not only does the whole financial support come from her, but she supervises them personally. She has a little sitting-room of her own in one of the houses, and once or twice a week she goes there, makes a thorough inspection of the two houses, goes into the accounts with her secretary, and generally sees after her charity in a thoroughly practical manner.

Women are received into the homes on the recommendation of the chaplains of the various prisons, and if they are willing to work, they are at once taken in. The women arrive each day between 8 and 8.30 a.m., after leaving their babies in the *crêche*. At ten o'clock there is a break for a quarter of an hour, when coffee and bread-and-butter are served. Dinner is at 12.30, and they are given tea at four o'clock. Work ceases at six o'clock, when the women call for their children next door, and return to their homes. Every woman earns two shillings a day, besides her food, and if she comes from a

long distance, a part of the fare is paid for her and her children. The work consists of laundry-work and making useful garments, orders for clothes of a simple description being received.

And, while the mothers are thus engaged, the tiny tots are amusing themselves with a hobby horse, swing, and other childish delights, after a breakfast of bread-andbutter and milk. As soon as the youngsters arrive at the crêche, they are at once given a warm bath, and clothed in gar-ments at the expense of the Duchess. After dinner they are put to bed for a couple of hours, and after more



detention, especi- Her Grace the Duchess of Marlborough, who personally supervises and ally short sentence entirely supports the London Homes for Prisoners' Wives and Children

Photo, Lallie Charles

play and tea, are taken home.

In urgent cases her Grace pays the rent, makes gifts of boots and clothing, and, in addition, makes an effort, in association with the Discharged Prisoners' Aid Society, to start husbands who have been in prison afresh in life on their release.

Thus does the Duchess endeavour to practise what she preaches, for some time ago during the course of an address, she said: "I am a great believer in work. It is the best discipline, and I wish that everybody, rich as well as poor, were obliged to work a certain number of hours every day. Many of them do, I assure you, and I think no good result can be obtained except by work."

FAMOUS PICTURES BY WOMEN



ARIADNE

This charming sea idyll is 'one of the best examples of the splendid work which has been done by Henrietta Rae (Mrs. Ernest Normand), who has contributed to this number an article which should be of real assistance to art students

By permission of the Berlin Photographic Co.



This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world; how she may study, and how attain success there. Authoritative writers are contributing articles on:

Art Education in England Art Education Abroad Scholarships. Exhibitions Modern Illustration The Amateur Artist Decorative Art Applied Arts, etc.

Musical Education Studying Abroad Musical Scholarships Practical Notes on the Choice of Instruments The Musical Education of Children, etc.

Literature Famous Books by Women Famous Poems by Women Tales from the Classics Stories of Famous Women Writers The Lives of Women Poets,

SUCCEED HOW TO

By HENRIETTA RAE (Mrs. ERNEST NORMAND)

The following article has been written specially for "Every Woman's Encyclopædia" by the world-famous artist, Mrs. Ernest Normand, better known, perhaps, to the general public under her maiden name of Henrietta Rae. Mrs. Normand is the painter of the well-known picture of "Psyche at the Throne of Venus," as well as being a constant and popular exhibitor at the Royal Academy of Art, Her advice, therefore, will be valuable to the art student, since it is the advice of one who is indeed a mistress of her art

F to the girl who aspires to a career in art I should say "Don't," I should be accused of plagiarising "Punch's" famous advice to those about to marry.

I should not really be doing so, because I should be telling the truth, or, at all events, the truth as I see it, and that is the truth

No girl bent on an artistic career, however, will heed my "Don't," any more than the girl bent on a matrimonial career will heed Punch's "immortal axiom. And, after all, when you come to think of it, there is no glory, no joy in not trying to do the thing on which you have set your heart.

"All Men Try, and Few Succeed"

Did not one of our greatest poets write: "What I sought to be and was not, comforts me"? The striving is in that line—the striving upwards after the ideal. matters whether you achieve it or not in the estimation of the public? It is the striving which counts so far as you are concerned. It is the striving after an artistic ideal which counts for the artist.

It is, indeed, the striving, even more than

the succeeding, which makes every effort in life a pleasure. Did not that same poet write: "All men try, and few succeed"? So, away with any suggestion of pessimism, and let me give you out of my own experience the recipe for trying to achieve success in an artistic career.

A Private Income is Essential

The first qualification should be the possession of undoubted talent rather than merely a taste for art. Very many girls have a taste for art, as they have a taste for half a dozen other things, but they will no more achieve success-or what the world will call success—in the calling to which it is my privilege to belong, than they would if they cultivated any one of the half dozen subjects in which they have given evidence of their taste. It is necessary to insist upon this fact at the outset to save much disappointment, if not heartbreak, later on.

Presupposing this talent, I should strongly urge the necessity of a little money to fall back upon. What I mean by a little money is a small private income. It is almost-in fact quite—a necessity in these days, for no woman

desires to starve for art, as men used to starve in the olden days. As a matter of fact, those old days are repeating themselves, for it is very difficult to sell pictures nowa-

days.

Portraits are different. I earn my own income by painting portraits. If I relied on the pictures I paint, I should starve. Do not think I am exaggerating. I am not. It is not that people do not want to buy my pictures; it is that the prices people want to pay are impossible. I have known artists offered five-and-twenty pounds for a picture which has taken them two years to paint. Of course, there are pictures which would not be worth five-and-twenty pounds if they had taken twenty years to paint. I speak, however, of accomplished craftsmen whose work is in every way worthy. It was considerations of this kind which made me write "Don't" at the beginning of this article.

Necessary Qualities

Presupposing talent and a little nest-egg to enable the artist to live while she is working (for pictures are not painted in a day or in a month), I should divide the qualities necessary to success under two main heads.

The first of these is physical. The second,

mental

In the physical section I should place good health and good eyesight. If it seems trite to say this, I urge it because too little regard is paid to these subjects. Good health is necessary to enable the artist to stand the strain of daily work. Few people have any idea of the fatigue entailed upon a woman by having to stand, day in and day out, for hours at a time, in front of her easel. This fatigue is calculated to try the endurance of a strong man. How much more will it try a not over-robust girl.

Seeing that the artist receives all his impressions through his eyes, the need of good eyesight is apparent at once. I think the girl who wishes to adopt an artistic career should have her eyes tested from two points of view.

In the first place, the ordinary tests should be made by an oculist so that, if there is any inequality of the sight or any defect in the eyes, proper glasses may be given to remedy

them.

In the second place, the eyes should be tested for colour blindness, for it is amazing how many people are defective in their appreciation of shades. Just as it is said accidents used to happen on the railways because the men were colour-blind, and could not distinguish between different lights, so I have heard of students who have devoted a long time to the study of art who suffered from colour blindness, and in consequence matched their tints wrongly.

Perseverance

Among mental characteristics necessary for success, I should place three as of primary importance.

The first is perseverance. The second is perseverance. The third is perseverance.

This characteristic gives the artist the power of sticking at her picture, and there are days when the only thing which will get you out of difficulties is this power of sticking at your work. Anthony Trollope used to say that the greatest genius for a writer was some cobbler's wax on his chair, to keep him stuck at his desk until he had written a certain amount every day.

Trollope's cobbler's wax is only another form of perseverance. Perseverance, too, is the great safeguard against giving in to one's mood. Over and over again, the artist looks at her picture, and it seems to be all wrong. She knows very well what she wanted to do, but it looks to her as if the things she wanted to do were entirely different from the things she has done. There is nothing more dispiriting than that. Over and over again, I have felt inclined to give in when my picture was in that condition. I have prayed that the model would not turn up, or, if I was painting a portrait, that the sitter would be prevented from coming. model, however, has come, or the sitter has turned up, and I have had to work. I have always been thankful at the end of the day that I had not given in.

The Artist's Recreation

When these moods come on, one is very apt to change the arrangement of one's picture in the hope that it will look better another way. I say to every girl who wants to succeed as an artist, never give in to this temptation to change. I remember the late Sir William Orchardson, one of the greatest painters of our day, telling me that very often people used to go to him and ask his advice about pictures which they thought would not go right, but only go wrong.

go right, but only go wrong.
"Don't you think," they would say, "that
if I were to change this pose that way, or
alter this figure in such and such a manner,
that the picture would look better?"

"Perhaps it would, and perhaps it wouldn't," Sir William used to reply. "I can't tell you. Anyway, it would not be the same picture as the one you are painting. Take my advice, and finish the picture you've begun, and then, if you like, you can paint the other picture afterwards."

He always practised what he preached, for he used to say that he made it a rule never to paint a stroke before he had considered it thoroughly well, and when he had painted in that stroke he never, by any chance, painted it out again. It is impossible to over-rate the

advantage of cultivating such a character-

istic.

There is another point in which this question of eternal perseverance comes in. It supports a girl in overcoming the temptation to give up half her time to the things which all girls love. I do not forget the old proverb, "All work and no play makes Jack a dull boy." It applies with equal force to girls. Recreation is as necessary for the art student as for every other student. Art, however, is a hard task-mistress, and demands

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the same sacrifice from those who would succeed as the most exacting of other professions. Art makes demands, not only on one's intellectual and emotional faculties, but on one's clearness of eye and steadiness of hand; just as, for instance, revolver shooting does, and the man who goes in for revolver shooting has to forego many pleasures if he wishes to succeed at it.

Think how steady the painter's hand must be when doing most of his work, and you will see that the comparison with the steadiness of hand and aim of the revolver shot is not

far-fetched.

Few people have any idea of the time it takes to compose a picture, from the time of its first happy inspiration until its component parts have been gathered together and grouped on the canvas, apart altogether from the finishing of the painting.

Preliminary Work

This preliminary work often takes me weeks after I have made my first rough sketch with a piece of charcoal on a piece of brown paper, and I have often been four or five months making studies and sketches before I have put anything on the canvas. Even then, the need for perseverance is still overwhelming, as will be understood when I say that it took me four years to paint my picture "Psyche at the Throne of Venus." When it was finished, some of the critics called it a "glorified Christmas card." It required perseverance to go on after such a criticism.

The picture of mine which I think showed most promise was my "Ophelia," which is at the Walker Gallery in Liverpool. Regarding it merely as a piece of work, and without any feeling that I had painted it, I thought it was good when I last saw it in Liverpool. Yet, I remember, that Lord Leighton used always to shake his head whenever he saw it.

From the point of view of education, there are so many admirable schools of art, that I need say comparatively little about them. When I was a student, we were kept for months "stippling" and working up our sketches from the antique to a high degree of finish. This I think is quite unnecessary.

It is most necessary to work from the antique, for to do so gives the student a sense of the beautiful, and teaches him to know the right proportions of the figure in its most beautiful aspects. Three to six months' study from the antique ought, however, I think, to be sufficient, provided it is really

work, with every faculty screwed to its highest pitch. I should only allow a couple of days for each figure, the lights and shades being boldly mapped in with charcoal.

At the end of six months I should set my students to still life work with paints. This would teach them how to use the brush and how to lay on paint, and would, while educating their eyes, also give them facility in the use of their tools.

At the same time, as a change, I should set them to sketch landscapes, without working them up or finishing them—just making sketches. I should keep them at this work for



Mrs. Ernest Normand, the writer of the accompanying article. Under her maiden name, Henrietta Rae, she is one of the best known women artists of the day.

*Photo, Elliott & Fry

another three to six months, returning every now and then to the antique. Then I should set them to draw from life, making studies in charcoal of the figure. A year's hard labour, at least, would be my sentence on this score, and then my students should make studies from life in paint for another year before I should think of allowing them to begin to compose pictures.

How to succeed financially as an artist is a question upon which I do not feel competent to express an opinion. Some of those who have succeeded most greatly in art have failed most ignominiously financially.

HOW TO PLAY THE HARP

By Miss KATHLEEN PURCELL

It is not too much to say that the fame of Miss Kathleen Purcell as a solo harpist is world-wide. At the Royal Academy of Music she won all the honours that were open to her. The real success of the musician, however, is shown by the way she raises her art in the affections of the musical public, and judged by that standard, Miss Purcell's career has been notable, for no one more than she has drawn such wide attention to the exquisite possibilities of the harp as a solo instrument. Miss Purcell, who is a descendant of the famous musician, Henry Purcell, gives her views on the place that the harp takes and should take in modern music.

It is unfortunate that the harp is so rarely heard as a solo instrument, for it stands alone in the character of the appeal that it makes to the lover of music. It offers to the artist opportunities of expression that no other known instrument provides. It is, of course, absurd to compare one instrument with another in a critical spirit, for each has its own place and its own possibilities. much, however, can justly be claimed for the harp, that it expresses feeling in the player without any medium other than the artist's touch on its strings. The piano (which is in essence a development of the harp played by hammers worked from a keyboard) does not offer the same direct expression as is won by the touch of the fingers on the strings. The harp is the only important instrument in which (to borrow a phrase from commerce) there is no middleman. In the violin there is the bow, and in the mandoline the plectrum. While it is true that the guitar and banjo are played by direct touch, and that they are capable of considerable results in expert hands, they can hardly be regarded as instruments of the first rank, or as properly comparable with the Royal instrument, the harp.

Popular Fallacies

The fact, however, remains that a very small number of musicians take up the harp, and then usually only for orchestral work. It is fair to inquire the reasons for its apparent unpopularity as a solo instrument. In the first place, all solo playing has suffered from the disinclination of the girl of to-day to devote to music the time which it demands, if any proficiency is to be attained. I say "girl," because the harp is essentially a woman's instrument, and even in orchestras composed otherwise entirely of men, the harp is generally played by a woman.

However, assuming the desire to learn an instrument, I want first to contradict a prevailing impression which prevents many from taking up the harp—viz., that it spoils the figure, and develops corns on the hands and fingers. Harp playing, if properly taught, does neither. I can claim to be absolutely erect, and I have never had a corn on my fingers. On the contrary, it is necessary for a harpist to keep her hands and fingers soft and her figure upright if she is to play well and look well at her instrument. The jerky

way in which ill-taught harpists pluck the strings causes the physical evil of hardening the fingers, but it does worse, it hardens the listener's heart. It produces a permanently staccato effect which tends to irritate the hearer.

Except when the character of the music demands the contrary, and that is not very often, the harp is markedly a "legato" instrument, and, thus played, is capable of wondrously soothing qualities. When peoplehear it played as it can be when rightly taught on traditional lines, they are amazed at the infinite range of tone and expression that it is capable of producing. The ordinary individual's idea of the powers and possibilities of the harp is too often gathered from a few chords heard in an orchestral symphony, or from the mangled national airs that tinkle from the outworn instrument and numbed fingers of the street musician.

The Late King Edward's Appreciation

Another objection sometimes raised is that the harp is a rather heavy instrument to take about. While it is true that it lacks the convenience of a violin, it can readily be taken about on the top of a four-wheeled cab or a taxi, protected merely by a canvas cover. While my big Erard concert harp has travelled by road and rail many thousands of miles, and been handled by hundreds of porters and cabmen, I have never had it damaged.

The late King Edward, before whom I had the honour of playing for the best part of an afternoon, during his last visit to Ireland, was graciously pleased to say that it was a revelation to him to hear from the harp music so varied and beautiful. His Majesty asked me to repeat some of my solos, and honoured me by discussing the harp at some length.

Harp Playing as a Career

A good instance of how the harp is misunderstood, even by distinguished musical authorities, is that of a well-known impressario, who was often at the house of Madame Albani, to whose kindness I owe much of my early success. He would never listen to the harp, and although I played at Madame Albani's very often he had never heard me perform. One day, however, by chance when I was playing there in another room, he asked what instrument he heard. On being told that it was the harp, he came at once to me, and said, "I had no idea the harp was so beautiful, and I have been avoiding it for

thirty years."

I come now to the consideration of the harp as a career for women. Success depends in this, as in everything, on a marked aptitude, developed by right education and hard work. While it is better to begin learning in early girlhood, as the technique is then more easily mastered, it is not necessary for success. One of my ablest pupils did not touch a harp until she was twenty-five. The outlets for proficient players are not great in number, but it may safely be said that harpplaying as a profession is very far from being

overcrowded, and this is true of the United States and the Colonies, as well as of the home country, as I have gathered from harpists who have come to England to have finishing lessons from me. For players who for any reason do not attain a high quality in solo work, are steady there openings in orchestras, though solo playing should be every harpist's aim.

With regard to the range of possible music, it is too often assumed that the harp is suited only to simple melodies and national airs. This is not true. It is a very catholic instrument, and a large variety of compositions, grave and gay, romantic and classical, suited to its strings. I do not think I exaggerate in saying that, if played with feeling, if it is made to sing, the harp will have again a power over people that is almost mysterious, as history attests. If it is realised more fully that. with the perfected harp of to-day, the old glamour can be restored, the solo harp will become once more the widely popular instrument that it was during the eighteenth century and down to

the days of our grandmothers. To those women who already play I may add a word. The harp is, above all, the instrument of emotion and romance. It is traditionally associated with songs of love and patriotism, of grief and joy. The appeal which the harp will make to an audience is helped if the player remembers that the harp is in its form the most beautiful of instruments, and that it requires to be handled gracefully. Some legitimate effect is lost unless the player sits gracefully at her instrument, and is simply and pleasantly attired





WOMAN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes:

Practical Articles on Horticulture Flower Growing for Profit Violet Farms French Gardens

The Vegetable Garden Nature Gardens Water Gardens The Window Garden Famous Gardens of England

Conservatories Frames Bell Glasses Greenhouses Vineries, etc., etc.

FRUIT CULTURE FOR PROFIT

By A. C. MARSHALL, F.R.H.S.

Author of "Small Holdings for Women," "Flower Culture for Profit," etc. Continued from page 3447, Part 28

Wire Supports for Espaliers, Raspberries, etc.—The Gentle Art of Pruning-Root-pruning-Fruit it Pays to Grow

Though there is no fruit in the world to equal that grown in our own fair land, the French are undoubtedly our superiors in the matter of trained trees. The espaliers,

cordons, wall fruit, and other examples of the art exhibited at the Franco-British Exhibition in London were the envy of our gardeners and orchardists.

In the writer's opinion the very best dessert fruit is that grown upon wall and espalier trees, and as it will only remunerate the lady fruit farmer to grow the best, and nothing but the best, a certain proportion of trained trees will be highly advisable.

Wall trees are usually secured by means of and nails strips of medicated shred, but, as nails rust and shreds perish, it is far more workmanlike to make use of lengths of galvanised wire to which the wood of the trees may be fastened with wide bast. Here, again, the French fruit farmer has left his mark, for the appliance used for holding the lengths of wire to the wall is



How to secure raspberry canes to galvanised wire, strained on iron uprights. This is an excellent way of training the canes

called a raidisseur, and there should be one at either end of the wall, with eyelets fastened to the wall at intervals to catch up any possible slackness.

of The cost raidisseur, with staple complete, works out at about 4s. per dozen, and with its aid wire can be strained up to a sufficient degree of tightness. The eyelets for the support of the wire in the centre will not cost more than is. per dozen.

Raidisseurs are also sold for attaching to plain uprights of iron or wood where it is required to put up fencing for the training of espaliers or cordons; they are less expensive than those with staples, costing only about 3s. per dozen. Strong uprights in iron—draught bars they are called technically—cost but a few pence a-piece, the actual price depending upon height.

As for the wire itself, it is sold by the cwt., 7-ply wire containing over 300 yards to the cwt. costing 25s., though a slighter wire would serve the purpose with raspberries, black-berries, and loganberries. In the case of these latter fruits, the wire need not be strained very tightly, and raidisseurs are not necessary, it being sufficient to hold the wire in place only after hand tightening, with draught bars at intervals of eight or ten feet.

Pruning is, without a doubt, one of the fine arts. Efficient pruning will positively make an orchard, but incompetent hands

will mar every tree hopelessly.

Briefly, the art of pruning is to admit plenty of light and air to all parts of the tree; to prevent one branch from crossing another to the detriment of both; to encourage the formation of fruit buds by shortening wood of new season's growth, and to preserve a goodly shape and habit to the tree.

There are two classes of pruning—one far lighter and less important than the other. The winter pruning, which may commence in late October and continue till February, except when the weather is frosty, is the more serious of the two, and the summer shortening-back consists largely of pinching-out between finger and thumb of the rank growth of the year so that fruit-bearing wood may be ensured.

How to Prune

For winter pruning a keyhole saw is required; this is a slender, tapering tool, costing about is. 6d. at an ironmonger's shop. A sharp pruning-knife, costing is., is also necessary. The majority of amateurs use a pair of secateurs (another loan from our French cousins), but this tool, though delightfully simple in use, is very apt to bruise the bark of young wood, and a good knife, frequently whetted on a rubbing stone, is preferable.

Obviously, it is a very simple matter to overprune, and a frequent error of judgment is to shorten up every particle of young wood to two-thirds of its growth; the only result of this treatment is a mass of feathery shoots that are of no use at all, and an

encumbrance to the tree.

To a great extent every tree is a law unto itself, but, generally speaking, the less standards and half-standards are pruned, the better, so long as each branch has its proportion of light and air, and there is no overcrowding. In the case of pyramids, all weak, ingrowing shoots must be removed, and points that are too densely wooded must be relieved. The greater portion of the lengthy new shoots should be shortened, but the shape of the tree must be studied.

With espaliers and cordons, the leaders viz., the ends of the main branches—must be allowed to grow unchecked, provided they are not too rampant in habit, but the side shoots must be pinched back rigorously, so that the fruit spurs so much desired may

form.

When pruning, always cut back to an eye or bud that faces outwards. If you cut to a bud on the side of a branch facing

the centre of the tree, the shoot from that bud will grow inwards. A little experience will soon teach the fruit farmer to distinguish between the leaf and fruit buds, the latter being longer in shape.

In the case of gooseberry bushes, the object should be to cut the bush so that it may resemble an inverted umbrella. Old, gnarled wood may be removed, and every attention paid to the fresh young growth. Red and white currant bushes should have new wood considerably shortened; black-currant bushes, which are of a different habit, require old, spent wood to be removed.

Standard cherries require but little pruning. In the case of raspberries, the old wood should be cut out directly fruit has been gathered, and the new growth should be secured, whilst if there are more stems or canes to a stool than appear reasonable, the weakest should be cut away. In the United States, where raspberries are often very large, only three or four fruiting canes are allowed to the stool, and these are kept short.

Root-pruning is practised on trees that are making too much wood without a corresponding crop. It is a serious matter, and, if performed negligently, will upset the balance of sap and check the tree. To root-prune, experiment on one side of the



When pruning apples, shorten straggling new wood on bush trees to two-thirds of its length. Efficient pruning will make an orchard, but careless work will ruin it

tree only the first season, and be guided by results for future operations. First dig down to the roots with a spade, and then, with a sharp saw, cut out a section of one of the main tap roots. Place in the hole a little mortar rubble, and then fill in. Root-pruning is a dangerous remedy in inexperienced hands.

Many growers are apt to underrate the importance of moving fruit-trees whilst they are in a young state, and consequently capable of removal. The moving of a tree ensures the breaking of the tap-root and the free formation of bushy, fibrous, fruit-bearing roots. In the case of a nursery section attaching to a fruit farm, the transplantation of maiden trees is vital to their future welfare.

Whether it be in pruning, root-pruning, or transplanting, care must be exercised. A tree is more likely to be unproductive from a too-ready use of the knife than from neglect, and though fine, large fruit can only be obtained by hard pruning, quantity must be considered, and it is no use cutting off one's nose to spite one's face.

Be reasonable with the pruning-knife,

and all will be well.

Fruit it Pays to Grow

CHERRIES—(See also page 3447, Vol. 5). Good standard cherries may be purchased for 18s. per dozen; half-standards at 15s. per dozen. Dwarf-trained trees would cost half a crown a-piece, and cordons one shilling each.

The following is a selection of the best varieties:

Bigarreau (Kentish)—A large cherry, good bearer, and mid-season.

Black Heart—Mid-season, one of the old favourities.

Early Rivers—Black, very large, early, and rich.

May Duke—Large, juicy cherry; a favourite at market.

Morello—The large, late, cooking cherry. White Heart—Yellowish white, midseason.

Generally speaking, the cherry-tree is wonderfully free from disease, and the chief troubles to guard against are gumming and canker. Gumming is the emission of glutinous, sappy matter from the trunk, and it is usually caused by too heavy a pruning. Canker invariably comes from soil troubles; a layer of unwholesome clay will cause it, so will rank growth, due to the presence of too much manure and a deficiency in lime.

When packing cherries for market, they should never be put up in very large baskets or the fruit at the top will crush that at the bottom. The foreign cherries with which our markets are flooded in the early summer are invariably packed in wooden boxes not more than three inches in height, but our home-grown produce finds its way to Covent Garden in half-bushel baskets, or "sieves," as they are technically called. Large, showy fruit cannot be packed too carefully.

BEAUTIFUL FLOWERING SHRUBS

By HELEN COLT, F.R.H.S.

Diploma of the Royal Botanic Society

Garden Pictures—Arrangement of the Shrubbery—A Definite Colour Scheme—Pale-tinted Shrubs—Winter and Spring Bloomers

THE arrangement of colour schemes in the flower-garden is too often entirely associated with herbaceous borders and formal bedding out, to the neglect of charming effects which can be obtained in a beautiful shrubbery.

In the present article it is proposed to deal with flowering shrubs especially from this point of view, and to outline a colour scheme which could be carried out in full, or partially adapted, by possessors of a shrubbery, without the aid of any other feature.

Evergreens

Evergreens will be planted in the shrub-bery, but they should be limited severely to the best sorts, and be introduced chiefly as background and edging subjects. Variegated sorts of the Elephant's Tooth and other ivies should be used, with osmanthus, holly, and certain species of box. Skimmia will give a touch of brightness with its red berries, and dwarf berberis contribute a pretty yellow where required. In shady situations the North American heath wort (bryanthus) can be grown, and some of the charming St. John's Worts, of which hypericum calycinum is perhaps the most attractive for undergrowth, bearing bright yellow flowers which make one think of little imprisoned suns. In the winter, too, the berries of the creeping gaultheria and periwinkle should also be allowed to contribute their quota. To accentuate the corners of a shrubbery in a particularly charming fashion, creeping roses may be pegged down, or the Chinese rose with its charming flowers be planted; or, again, a white or purple clematis may be raised on a pole.

Arrangement of the Shrubbery

Supposing the shrubbery to be of considerable size, a number of colours can be admitted; but if space be restricted, it is far better to restrict the colours and quantities, and grow a few specimens where they can be well seen, than to attempt to crowd both colours and shrubs into an insufficient space. It is very delightful to have a shrubbery for every season of the year, but where this cannot be done one can try to arrange that the colour of a given shrub shall be repeated by its near neighbour later in the season, in order that the general scheme shall be sustained. The ground, where advisable, can be lowered and heightened, if this is necessary in order to show certain shrubs to the best advantage. Instructions as to the preparation of the soil, and the planting and care of the shrubs, will be given in a subsequent article.

A Definite Colour Scheme

Supposing the shrubbery to start at one end with white or cream-coloured shrubs,

such as viburnum or deutzia, these should be followed by a pale pink weigela or an early mauve rhododendron or azalea, merging again into white, and leading on to pink rhododendrons, the group gradually shading from the exquisite tint of rhododendron Pink Pearl to that of Lady Eleanor Cathcart or Helen Waterer, returning to creamy white again in a mass of kalmias planted next to them. If possible, some shrubs should be planted with these, which will repeat their colours later in the year.

Next to the white-flowered subjects, yellow will naturally be introduced, first the paler and then the stronger shades, with possibly an introduction of apricot azaleas or buddleia globosa in the middle, shading off as before to cream and white. Some restraint will be necessary in the number of white shrubs used, for it will be found that a small cluster of deutzia, or a single pearl bush, will serve to lighten up most success-

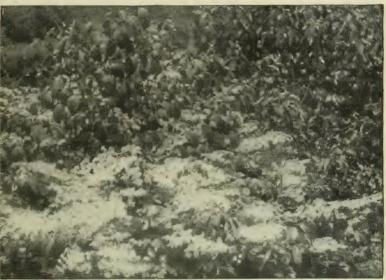
fully a much larger background of dark-leaved shrubs, or make a foil to a much larger mass of bright-flowered subjects.

The white-flowered trees placed last in the scheme may very well be followed by mauve and light blue, and here it is that lilacs will reign supreme. Hybridists have brought the lilac to a wonderful perfection, both as regards colour, scent, and form. shrubs piptanthus, mock orange, and the American Allspice should be planted in combination the more

delicate shades of mauve and blue; while the stronger yellows will be required to show up the colder tints. Such shades of yellow are seen in golden ribes, or the Jews' Mallow, or, earlier in the year, in the attractive pea-shaped flowers of caragana. The mauve and lilac colours should be succeeded by a strong note of purple in the scheme, and though this is not easy to manage, it can be supplied by obtaining one or more of the darkest-flowered lilac-trees, and planting zanthoriza apiifolia to bloom with it. These flower simultaneously, and may be succeeded by the pretty violet flowers of diosta juncea, which belongs to the verbena family, and one or more specimens of the Judas-tree. New Zealand veronicas, too, are charming where hardy enough to grow, and the vetch-like flowers of hedysarum, and those of the June-flowering astragalus, with grey-green

foliage. In autumn the perowskia, which bears lavender-like flowers, can follow the above, and mauve hibiscus will also help to sustain the effect of this colouring throughout the season.

Some more white and yellow-flowered shrubs will be needed to meet the eye, and these may be sought among the shrubbery varieties of spiræ, viburnums, and the cytisus family. Viburnum plicatum bears its flat, hydrangea-like flowers in June, and forms a pleasing variation from the older-fashioned and albeit beautiful viburnum opulus, or guelder rose. Shrubs with glaucous foliage should be introduced among the yellow and white flowers, the artemesia tridentata and Jamesia being among them, the latter making an excellent subject for the front of a border, being low in growth. Strength and relief in colouring will be given by some of the better evergreens, which should be grouped here and there towards



Viburnun plicatum, a beautiful white-flowering plant which is an ornament to the shrubbery in June.

*Copyright] when its hydrangea-like blossoms are at their best [Veitch & Sons]

the centre of the bed. A special feature may be made of distinctive flowering shrubs whose leaves are evergreen in winter. Olearia hastii, pieris floribunda, ruscus, santolina, rosemary, laurestinus, heaths and rhododendrons, ivies, Adam's needle (yucca), the fire thorn, holly, and pernettya mucronata are all interesting in leaf or berry.

Varieties of broom will make the shrubbery beautiful in the early part of the year. The colours of these shrubs are both rich and delicate. Spring is indeed the time par excellence for flowering shrubs, and in few other sections of flowers can so much colour at that time be obtained. Indeed, their season may be said to begin in winter, with the low-toned colouring of witch hazel and garrya eliptica, the golden sprays of winter jasmine and corylopsis, the rosy blossoms of the Japan quince, and the pink of almonds or double-flowered peaches.



This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the Encyclopædia is completed, the section will form a standard reference library on woman's recreation.

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Golf
Lawn Tennis
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Winter Sports
Basket Ball
Archery
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Chip Carving
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Painting on Satin
Painting on Pottery
Poker Work
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Pastimes

Card Games Palmistry Fortune Telling by Cards

Holidays

Caravanning
Camping
Travelling
Cycling, etc., etc.

PRESERVED MAIDENHAIR FERN

By MURIEL G. NEWMAN

A Simple Means of Preserving Maidenhair Fern for Winter Use—Adapted for Beautiful and Original Purposes—Fairy-like Table-centres of Fern, Mist, and Dewdrops—Filmy, Sparkling Lamp-shades—Dainty Suggestions for Afternoon Tea-trays—Fire-screens, etc.

Most people admire and like to have maidenhair fern with the flowers for table decorations and other uses; but, unfortunately, it is always a costly luxury during the winter months, because it is then scarce and expensive.

By an exceedingly simple process, however, which involves very little trouble and no expense whatever, it may, at the most plentiful season, be preserved for use throughout the year.

Cut a quantity of the delicately beautiful fronds when they are at their best, place a sheet of thick blottingpaper on the table, lay the sprays on this, face downwards, place a sheet of paper over them, and with a heated flat iron (but not so hot as to turn



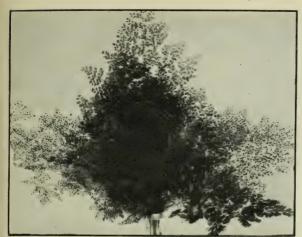
A spray of maidenhair fern which has been preserved by ironing it between sheets of thick blotting paper

the fern brown) well press the fern, and also the stem, on the back. The heat of the iron will thus bring out all moisture, which will be absorbed by the blotting-paper, without in any way spoiling the appearance of the fern. And when used it would be difficult to detect from the fern in its natural state.

A quantity is here shown in the illustration which has been preserved by ironing.

The fern in this con dition can be adapted for use in many beautiful and original ways.

À table-centre of double tulle or beaded chiffon, with pieces of fern veiled between the material, is a fairylike arrangement suggestive of fern, mist, and dewdrops, and is particularly effective.



A bunch of preserved maidenhair fern. The colour and natural appearance of the fronds are in no way injured by the process

About three-quarters to a yard of the tulle or chiffon is required, and, working upon a white cloth or piece of white paper, so that the effect can be readily seen, have at hand several sprays in varying sizes of the preserved fern. Fold the chiffon or tulle once to the desired size, and arrange the sprays between the double material in the way that appears most graceful. Having obtained the best effect possible, the sprays may then be kept in position with narrow bébé ribbon in white or colour. A pretty shade of green, to

tone with the fern, looks as well as anything, as it will harmonise with any flowers that may be on the table. Thread the ribbon through the double material upon either side of the stem, and tie in small bows upon the

outside.

A lace of very fine Valenciennes of blonde make is a suitable edging to the table-centre, or a ribbon edging to match the bows would look

If it is preferred not to have the bows of ribbon, the fern could be fastened to the material with a few

The best result is obtained by putting the centre, when required for use, in place upon the table, and instead of leaving flat in the usual way, raise it lightly round the flower vases; the effect being that of the ferns resting upon an almost invisible support, while the veiling gives the effect of a cobweb, which one so often sees veiling the ferns in the woods.

These table-centres are most particularly dainty for use in winter-time, when ferns and such fragile things are not easily to be obtained; and, more than anything else in the way of a centre, they bring into harmony the flower decorations.

winter a table decoration

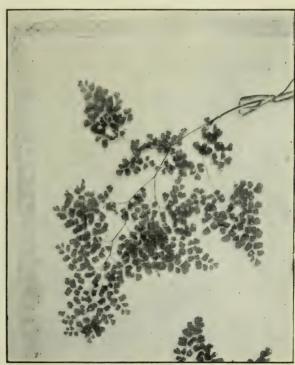
scheme of lilies of the valley, violets, and maidenhair fern (preserved), with a centre as described, having green ribbons, or another of Roman hyacinths and pink tulips and fern, when pink ribbons would be used and candle-shades to match, would be as charming an effect as could be devised.

If it is desired to make a lampshade, five-eighths of the doublewidth material would be required, and then cut to the exact square. beaded chiffon would preferably be the more effective for a shade, as the light sparkling upon the dewdropveiled fern has a beauty of its own, apart from anything else.

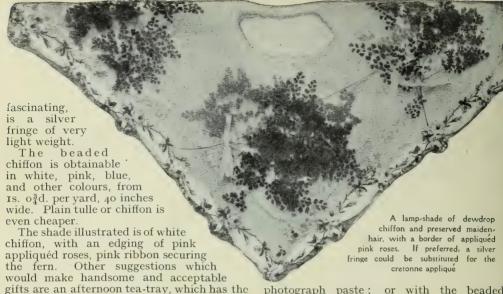
Having prepared the square of chiffon, cut a small hole in the centre about four inches in diameter, as described for the handkerchief shade illustrated on page 2680, Vol. 4,

of Every Woman's Encyclopædia.

Then place it flat upon the table, and proceed to arrange and secure the fern to the best advantage, either with small bows of bébé ribbon or a coloured jewel sewn on the stem about the middle. An original and dainty finish for the edging is made by an appliqué border of small pink roses, with ribbon and foliage cut from cretonne, of which sufficient would be required to give two and a quarter vards of bordering. Or a more usual finish, but not quite so



A table-centre made of two thicknesses of dewdrop chiffon edged with fine lace, between which are sprays of preserved maidenhair, tied with bows of pale green b'be ribbon



the protection of glass.

The fern thus preserved could also be used without chiffon for candle-shades by sticking the fronds on to shades of parchment with

chiffon and fern inserted, and is then pro-

tected by glass. A fire or window screen or a

photograph frame could all be made up with

photograph paste; or with the beaded chiffon in exactly the same way, in miniature, as the lamp-shade, a wire frame of a very simple make being necessary for either a lamp or candle shade.

The fern when used in any of these ways is practically everlasting, and will remain the

same colour as when preserved.



STENCILLED FANCY-WORK



By A. M. NADIN

A Simple Handicraft for Busy People—Materials Needed for the Work—A Hanging Holder for Photographs—Stencilled Sachets—A Pretty Pocket—Some Further Suggestions.

Stencilling is now so universally adopted as a method of decorating household and ornamental articles that there is practically no limit to its sphere of usefulness.

ally no limit to its sphere of usefulness.

The simple "repeat" designs and flat schemes of subdued colouring characteristic of this handicraft are restful to the eye, and form a pleasant change from more elaborate

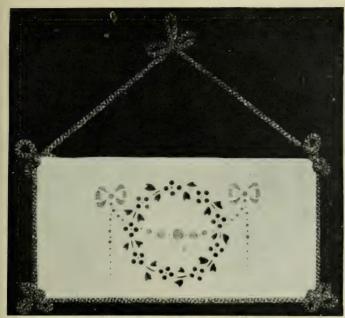
devices. The work, too, is extremely easy, and can be applied successfully to small objects as well as to large and important draperies and wall surfaces.

Cut stencil-plates, either of cartridge paper or metal, are readily obtainable in various sizes, and with care can be used again and again (see page 1121, Vol. 2). Proper

stencil brushes and ordinary oil paints are used, a separate being brush served for each colour. Very little. if any, medium or oil should be mixed with the paint, which must be used thinly and dabbed on firmly and evenly until a perfectly smooth surface is obtained. If, however, the worker does not care to spend time over this, she can have



A stencilled pincushion that can be fashioned from an odd piece of silk or satin or of ribbon of good quality



A hanging holder for photographs, devised from cardboard, covered inside and out with Harris linen and stencilled with a simple design on the front

her materials stencilled by lady artists who make a speciality of the craft.

Quite small remnants of material can be utilised, and these, when decorated, make up into charming bags, wall-pockets, photograph frames, book-covers, and numberless other acceptable trifles. When sending a selection of pieces to be stencilled, it is as well to mention for what purpose each particular one is intended. The artist will then use her discretion as to the choice of designs, and will be careful to place them in appropriate

positions, an important matter when it comes to the making up. Tiny designs are stencilled from one shilling the dozen, and quite large ones can be done for the small sum of sixpence each, so the expense is not great.

A Photograph Holder

For the photos that are so apt to accumulate in rooms, and for which it seems impossible to provide enough frames, it is advisable to make one of the new hanging holders that so ably supply a long-felt want. Two pieces of cardboard are necessary for this, about fourteen inches long by four inches wide. These are padded and covered with material, one piece of which has been previously decorated to form the front of the pocket. When lined, the two pieces must be joined together along the lower edge and sides, leaving the top open, in which to slip photographs. A cord of contrasting colour is then sewn on, and a hanger added, completing a most handy

receptacle. The one illustrated is covered inside and out with pale blue Harris linen. The stencilled wreath and ribbons are in dull green, red, and dark blue, a colour repeated in the cord outlining the whole.

Somewhat similar is the wall-pocket, measuring six and a half inches square, that was contrived from a scrap of delicate mauve satin, stencilled with a spray of wistaria. In this case, however, the sides were left open, being just caught together at the top with silver cord. The front is trimmed with tinselled galon.

For dainty handkerchiefs a small sachet is indispensable. One mounted on stiff cardboard, slightly wadded, and covered with satin, is a pleasant change from the old-fashioned "cushiony" variety. One in lavender

satin, lined with pale green silk, is very fresh-looking, and is made to open like a book, the handkerchiefs being held in place by lavender ribbons. The tints of purple and green shown in the motif are also carried out in the fancy edging bordering the sachet.

A Fancy Pocket

It is the day of the fancy pocket, and here we have a neat little specimen in pale pink satin, lined with white, bearing a stencilled



A wall-pocket of mauve satin, stencilled with a design of wistaria. The sides are caught together with silver cord and the edging is of tinselled galon



A stencilled bag in pink satin, lined with white and drawn up with gold cords.

The pendent ornaments are also of pink satin and loops of green

rose as sole decoration. The pendent ornaments are made of pink satin gathered into tiny flowers, with hanging centres of red and gold beads and loops of metallic green. Gold cords, run through small white bone rings, complete the modish little bag.

Some Further Ideas

A fan-shaped needle-book with scattered violets stencilled on the covers, which are outlined with silver cord, is a novel and pretty fancy, while "slip-on" covers of miniature size are always welcome to cover the numerous booklets that litter

our writing-tables. Made in one piece, on a cardboard foundation, these need but a single flower or conventional device for their embellishment.

Stencilled pincushions of various shapes are soon evolved from scraps of silk or satin. Odd lengths of ribbon, decorated with a "repeat" design, may be utilised with excellent result for the long, narrow cushions always so popular.

Stencilled dress accessories are enjoying an astonishing vogue just now. Some very beautiful, iridescent colours have been introduced for these and other decorative purposes, and bid fair to become an immense success.

Bands of stencilling on satin an inch and a half wide make very effective belts, and frequently serve to add a vivid note of colour to a neutral-tinted gown. Small, square, stencilled motifs, too, may be joined together by lacing, to form artistic waist - belts. These are sometimes touched up with embroidery silks, the outlines being usually carried out in black.*

Large buttons can also be covered with scraps of material to match, previously stencilled with tiny designs.

The gauze and chiffon scarves that form such essential adjuncts to evening dress have delicate floral designs depicted upon their floating ends, all carried out by means of this everuseful handicraft.

Pinafores and Overalls

Serviceable painting aprons and overalls have deep patterns encircling the opening at the neck, with the same repeated as a border round the hem. One showing dull red, conventional roses on a greenish ground is well deserving of notice. Another excellent example is decorated with bands of purple pansies on a pale mauve ground. Harris linen or casement cloth are the materials of which these are generally fashioned, and, of course, washable colours alone are used.

It is said that the iridescent colours previously mentioned will emerge triumphantly from the ordeal by laundry, a fact which is likely to add greatly to their popularity, and ensure for them a long period of success.

None must hesitate to attempt the art of stencilling at home, for, with a very modest outfit, and with little or no artistic training, it is quite possible to achieve work that will prove both decorative and valuable. Of course, as in all work worth doing, artistic taste and neatness of execution and finish are essential for any real success.



A fan-shaped needle-case stencilled with scattered violets and edged with



This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove of great interest to women, containing as it does practical and authoritative articles on:

Prize Dogs Lap Dogs Dogs' Points Dogs' Clothes Storting Dogs How to Exhibit Dogs Cats: Good and Bad Points Cat Fanciers Small Cage Birds Pigeons The Diseases of Pets Aviaries

Children's Pets Uncommon Pets Food for Pets How to Teach Tricks Gold Fish, etc., etc.

FANCY PIGEONS AS PETS

By F. J. S. CHATTERTON, Gold, Silver, and Bronze Medallist, Paris, 1910-11

Specialist Breeder and Judge of Poultry, Pigeons, and Cage Birds; Judge at the Grand International Show, Crystal Palace; Membre Societé des Aviculteurs Français; Vice-Fresident Poultry Club; Hon. Sec. Yokohama Club; on the Committee of Middlesex Columbarian Society, Indian Game Club, etc.

AND MAGPIES NUNS

The Magpie Pigeon a Charming Pet-Description of the Bird-A Bath for Pigeons-The Nun Pigeon, and How it Obtained its Name-The Points of a Good Specimen-The Prices of these Birds-How to Buy Pigeons

THE magpie pigeon is one of the many varieties of fancy pigeons known as German Toys.

It is now a very popular variety, and bred by quite a large number of pigeon fanciers in all parts of the United Kingdom, as well as on the Continent.

The name of the breed is no doubt derived from its similarity of colour and marking to the magpie (Pica rustica); the brilliant sheen on the black parts of its plumage reminding us of the lustrous colour on the wild magpie of our woods.

the black-and-white variety, known as blacks, there are reds, yellows, blues, silvers and duns, all possessing white feathers on the same part of the body as the black-and-white variety. Their markings are identical, save that the black feathers are replaced either by red or yellow, etc.

The black-and-white variety is by far the most popular, and is generally considered the most beautiful. A flock of black-and-white magpie pigeons makes an ornamental addition to any country house, especially if the birds have their liberty.

In shape the magpie pigeon has greatly altered of late years, being bred longer in head and neck and slimmer in body

Magpies are a very good species of bird to keep as pets, especially for those who have not very much spare time, as they are of a

hardy constitution, full of life and energy, and keep themselves very neat and clean. They are also good parents, being careful and attentive to their young ones, so that their owner has no trouble with the rearing of the youngsters. For this reason magpies are very often used as "feeders," foster-parents, to rear the young of some of the short-beaked varieties.

A large pan or metal tray, about six or seven inches deep, filled each morning with clean water, makes a capital bath for these birds. They will thoroughly enjoy a bath, and it will be the means of keeping them

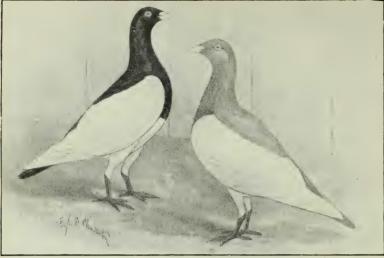
clean and healthy.

The magpie should be a very small and stylish pigeon, having a racy appearance, free from any coarseness. The beak should be pinky white and free from any black streaks.

The plumage of the head, neck, breast, back, saddle, and tail should be black-or coloured in the reds, yellows, etc.-and the remainder of the plumage a pure snowy The colour on the breast should white. finish with a sharp, clean-cut line extending from side to side, and be free from any breaks or unevenness.

The saddle marking should also be clearly cut and equal on both shoulders, of a V-shape

The marking throughout should be very clean, sharp, and even.



The black magpie pigeon (on the left) and the yellow magpie pigeon, two varieties of a most popular breed. These birds are hardy and make excellent pets

The flights and tail should be fairly long and neat, the former being narrow, and

carried close and compact.

The head and neck should be long and narrow, technically described as snaky; the eye white or pearl, with a neat eye-cere, or rim, of a bright red colour, fine in texture; thighs, legs, and feet long and thin, the two last of a bright red colour and neat appearance.

The faults usually met with in magpie pigeons are black or stained beaks, heads thick in front and flat on top, with a break in the curve formed by the head and beak; unevenness at the edges of the breast and saddle marking, bad colour of eyes, pale eye-cere, and black feathers on those parts which should be pure white.

The nun pigeon is also a very neat-looking bird which claims quite a large number of admirers. These pigeons are of a hardy constitution, and do not need any special care during winter-time. They are therefore favourites with many who keep pigeons as pets.

There are three varieties of the nunpigeon, blacks, reds, and yellows, and all are marked in the same

These pigeons are supposed to have received their name from the head of the black-and-white variety having the appearance of being covered with a black veil. It is supposed that they originally came from Holland or Germany, but they have been bred in this country for many years. Like the magpie pigeon, they are often classed amongst the German Toys.

A good specimen bird should be of medium size. The head should have a round appearance and be of fair breadth, the feathers being

A black-and-white nun pigeon. resemblance of its markings to the fore

of a pure black; and the beak should also be black. The curved feathers which stand away from the head should be pure white, and are known as the shell, or hood. This is a very important point in a good nun, and should be as large and as even in shape as possible. The shape of the hood should be a perfect crescent, commencing at one side of the head at the back of the eye, and continuing round the back of the head to the same position on

the other side. These feathers should be nicely curved, giving the hood the appearance of a shell. The hood must stand away from the head, and not come over the head like the hood of a Jacobin pigeon.

The black marking under the throat and down the neck is called the bib-marking. This should be sharp and distinct, and of a complete curve, coming up equally on each side to the end of the hood.



A black-and-white nun pigeon. This variety derives its name from a fancied resemblance of its markings to the dress of a nun. Regularity of marking is, therefore, an important point

3575 PETS

It is no easy matter to breed birds with perfect hoods and good, clean-cut bibs; but it is a fascinating hobby, for a really good bird is very pretty, and well repays the fancier for any trouble spent in its production.

The eye should be white or pearl, surrounded by a neat eye-cere of fine texture.

Another difficulty of the breeder is to get all the flight feathers black. Some birds have six black flight feathers on each wing, and some eight or nine. Others will be found to have five or six on one wing, and eight or nine on the other wing. This does not look well. What is desired is ten black flights in each wing. Failing this, an equal number of black feathers in each wing.

It is important in breeding nuns to be sure that one of the birds has a good number of black flight feathers, otherwise, if two birds both short of black flight feathers are mated together, their progeny will, no doubt, fail even more than their parents in this point.

Before buying any of these birds, it is advisable to handle them to see if any foul, or incorrect, feathers have been removed. This is sometimes done by unscrupulous persons, but can easily be detected by opening out each wing and counting the flight feathers.

Good black magpie pigeons command very high prices, but nice stock birds can be obtained from about a guinea a pair, and coloured ones for about the same price.

Nuns can be bought from about eighteen shillings a pair. The most satisfactory way is to purchase them from a fancier who makes a speciality of the breed.



THE COLLIE

By E. D. FARRAR, Breeder and Exhibitor

Man's Oldest Animal Friend—A Sagacious Puppy—The Various Kinds of Collies—What a Good Collie Should Look Like—An Unmerited Reproach—Character of the Collie—Collies that have Cost Four Figures—Some Famous Collies

One of the earliest duties of the dog has been to help man with his flocks and herds. So the dog which at present represents man's old ally is one that merits much honour.

The modern sheepdog, under his various guises of rough-coated collie, smooth collie, old English sheepdog, or bobtailed collie, Scotch bearded collie, and even the diminutive but hardy and clever Shetland sheepdog, is the worthy representative of one of the most ancient, most useful, and certainly most intelligent of the dog race. His assistance, moreover, is not confined to the work of sheep-driving and collecting; he is equally useful to the herdsman, especially if of the old English sheepdog, or "bobtail," species.

True, he is bred chiefly nowadays for the show bench, and is esteemed for personal qualities that his ancestors recked nothing of compared with skill in their work. Nevertheless, there is no reason to suppose that a pure-bred collie cannot fulfil the natural duties of the sheepdog, if trained for the

purpose.

Mr. Aubrey Hopwood, the well-known breeder, relates a story that proves the truth of this assertion. A "bobtail," or old English sheepdog, puppy of famous winning strain, was given away to a dairy farmer, as, owing to a physical defect, he could not be shown. He was, while still a pup, given charge of a small herd of cows, and in a short time was able to go out, collect the animals, and then drive each one into her own special stall. He never allowed any change of place, and when his charges were safely housed, would sit on guard by them till relieved.

To the public the best-known and most admired variety of the clan is the rough-haired collie, particularly of the sable-and-white sort. His majestic yet refined beauty, and stately yet kindly demeanour appeal to even the "undoggy." His smooth brother, who has no kindly coat to hide any faults of contour, is far behind him in favour, while the shaggy abundance, with its consequent grooming, of the bobtail's covering deter many from buying one of the most sagacious and noble-minded dogs we have. The tiny Shetlander is as yet too rarely seen in this country to be reckoned with apart. As far as his general type and size are concerned, it is merely necessary to say that he should be as exact a copy in miniature as possible of the rough-coated collie.

To confine ourselves therefore to the collie pure and simple. There are two chief varieties, classified, according to coat, as rough or smooth, though a third can be included if we reckon the curious blue merle, or "marbled" dogs, rough and smooth, since classes are provided for them. Merles are most commonly found in the smooth variety. They are distinguished by having one or both eyes china blue in colour.

It is not generally known that a collie can be used as a sporting dog as well as a herd dog. Indeed, his all-round qualities are so excellent that Major Richardson has found them the best breed for training for ambulance work in time of war.

The points of a perfect collie may be

shortly summarised as follows:

Skull: flat, tapering towards the eyes, with only a slight depression at the top. The cheeks should not be prominent, nor

should the muzzle be snipy, though of fair length, and tapering towards the nose, which should be black:

The mouth should contain sound, large, and level teeth, and the jaws should be

clean-cut and strong.

Eyes are most important, as giving the correct expression. They should be medium sized, set rather obliquely, full of alertness and intelligence, yet not fierce. "Wise" is a good term to describe their appearance.

Ears should be small, set on the top of the head, not at the side, thrown back in repose, but when alert, carried half erect,

with the tips slightly drooping.

Neck should be powerful, fairly long, and

somewhat arched.

Legs: the fore legs should be straight and muscular, neither in nor out at elbows. The hind legs also should be muscular. The

In height, dogs should be from 22 to 24 inches at shoulder, and bitches from 20 to 22 inches.

The smooths differ only in the one point of coat, which, though hard and dense, should be quite smooth.

Character

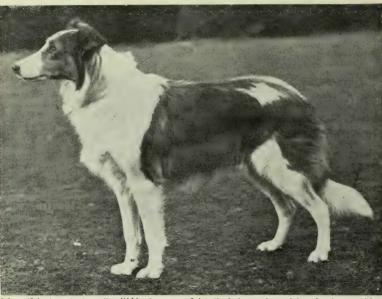
The collie is sometimes stigmatised as treacherous. This is a libel. He is certainly highly sensitive and nervous, and, if irritated or alarmed, is apt to snap, from sheer nervousness. But, treated properly, and brought up in the country rather than in a large town, he is indeed a canine gentleman. His manners are exquisite and his intelligence only equalled by his devotion. He should be trained early to leave sheep alone, unless required as a worker. Otherwise, his education may run on the usual lines. For sagacity

he is unrivalled.

As in most large breeds, prices are absurdly low when the cost of rearing is considered. A five - pound note will purchase a nice pup of a few months old, though not "a certain winner." When the breed enjoyed 'its "doggish day," huge prices were realised for the best sable-and-whiteand tricoloured specimens. Mr. Megson paid £530 for Metchley Wonder, and £1,600 to the well-known Mr. Stretch for the great Ormskirk Emerald, truly the popular of his race,

and £1,000 for Southport Perfection, whom he considered the ideal collie. Squire of Tytton went to America (where go most good dogs before their death) for £1,250. Amongst other collies of fame are Champions Wishaw Leader, Anfield Model, Sappho of Tytton, Parbold Piccolo, and Woodmansterne The names of breeders of good collies are legion, amongst them being the Rev. Hans F. Hamilton, two of whose dogs were sold for four figures, Mr. Tom Stretch, Mr. Megson, Mr. Tait, Mr. Hugo Ainscough; and amongst the fanciers of the smooths should be mentioned Lady Alexander, Mr. Clegg, and Mr. Wallace.

The pretty little Shetlander is at present new to the "fancy," and his chief supporters are Lady Marjorie Gordon, the Countess of Aberdeen, Mr. Loggie, and Mr. Donald



A beautiful prize-winning collie, "Woodmansterne Sylvia," A thousand pounds has often been paid for a famous dog of this handsome and intelligent breed. The sable-and-white variety is, perhaps, most popular famous dog of this handsome and intelligent breed. Photos, Sport and General

feet should be oval in shape, with wellpadded soles and nicely arched toes. The hind feet are less arched than the front ones.

Tail, which should be fairly long, should be carried low with a slight upward "swirl" at the end. When excited it is raised, but not

curled over the back.

Coat should be very dense, and doublethat is, soft underneath, with a harsh outer coat. It should be abundant in mane and frill, but the face and tips of the ears should be smooth. The fore legs should be well feathered, also the hind legs above the hocks, but less so below. Colour is immaterial, though sable-and-white is perhaps the most popular.

General Appearance: that of a lithe, active dog, racy rather than cloddy, a type of activity, grace, strength, and intelligence.



"Oh, I'm positively tired out with the least exertion. It's miserable to be getting fatter every day; yet I'm all but starving myself."
"The worst thing you could do: it only makes you feel dreadfully weak. Take Antipon, my dear, as I did; and I was fatter than you. Antipon is worth a fortune, take my word for it."

STOUT, SHAPELESS FIGURES

REDUCTION TO SLENDER BEAUTY

OVER-STOUT people with clumsy, shapeless figures have not only to deplore their loss of beauty, but health and strength are nearly always greatly impaired. Even at a comparatively early age they begin to feel old and "used up," and after the age of forty the burden makes life a misery to them. They begin to know what is meant by the "burden of years" long before their time.

It is to be supposed that all these unfortunate people have from time to time tried their hardest to throw off this burden; and if they have not succeeded in doing so it is obvious that they have not gone the proper way to work. They have starved and physicked themselves only to find themselves considerably weaker.

However, people are now getting more enlightened, as shown by the amazing increase in the demand for Antipon, the recognised remedy for the permanent cure of obesity, whether in the symptomatic stage or in its most pronounced developments. Without any assistance from drastic dieting or dangerous drugs, Antipon reduces weight in a most wonderful way, and, at the same time, stamps out the most obstinate tendency towards excessive fat accumulation. Hence, as soon as the weight is reduced to normal conditions the treatment is to be discontinued. The reducing work is done, and the cure completed.

Antipon causes a decrease of from 8oz. to 3lb.

within a day and a night of beginning the treatment, and this proof of its reductive power is borne out by the subsequent daily diminution.

Antipon gives stimulation to appetite and digestion and, with the help of good food, the muscular system is strengthened, the limbs and other parts becoming firm, strong, and shapely. This is the only natural way of regaining true, slender beauty and general symmetry, at the same time restoring vigour and energy

metry, at the same time restoring vigour and energy. The great French physician, Dr. Ricciardi, of Paris has paid the following tribute to Antipon: "I must frankly say that Antipon is the only product I have ever met with for very quick, very efficacious, and absolutely harmless reduction of obesity; all other things are perfectly useless, and some absolutely dangerous. You are at liberty to make whatever use you like of this letter, as I like to do justice to such perfect products."

Antipon is a refreshing liquid containing only the most harmless vegetable ingredients.

Antipon is sold in bottles, price 2s. 6d. and 4s. 6d., by Chemists, Stores, &c.; or, in the event of difficulty, may be had (on remitting amount), privately packed, carriage paid in the United Kingdom, direct from the Antipon Company, Olmar Street, London, S.E.
Antipon can be had from stock or on order from all

Antipon can be had from stock or on order from all Druggists and Stores in the Colonies and India, and is stocked by wholesale houses throughout the world.

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The perfect purity and delicate flavour of Brown & Polson's 'Patent' Corn Flour make it the housewife's best friend for thickening soups and sauces.

Have it always on the cookery table. It takes a few minutes longer in the saucepan, but much less time in mixing. White sauce, parsley, egg, tomato, gratin, and other sauces for fish and vegetables; cauli-



Brown & Polson's "Patent" Corn Flour

the kind you use by level spoonfuls.

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PORRIDGE IN PERFECTION. 4 minutes' boiling only. 6d. pkt. SUPPLIED TO THE ROYAL FAMILY





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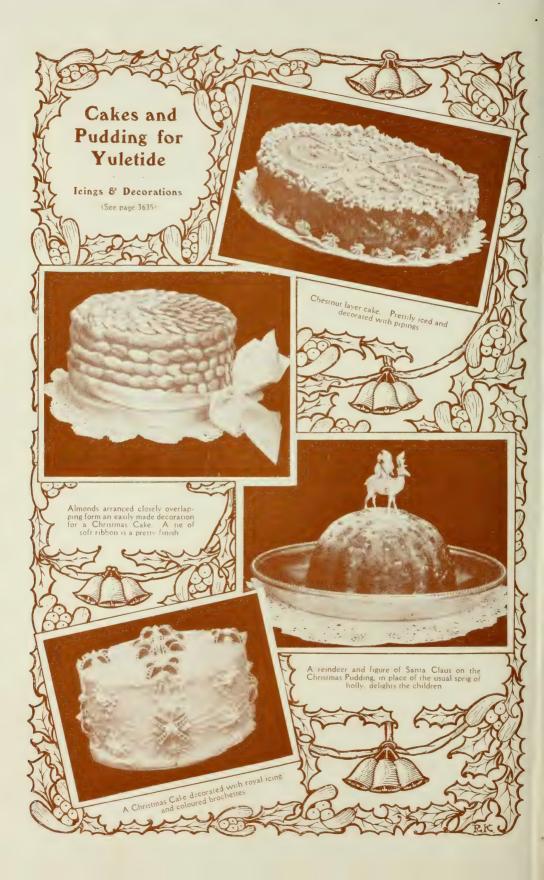
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London E. Mention this Magazine.

RELIEF INSTANT

Weighing a Baby

This should be done regularly once a week. Don't be alarmed if there should be a slight decrease in weight the first week. There often is. It is of no consequence if it is made up the next week. After the first week a baby should increase in weight regularly every week. By far the greatest increase takes place during the first six months, for if a baby is getting on as he should do he will double, or more than double, his weight at birth in six months.

> From "One Hundred Things a Mother Should Know." Send for a copy (a sixpenny postal order and a penny stamp) to "Hundred Things," "MOTHER AND HOME," 24, Bouverie Street, London, E.C.





In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in:

Home Dressmaking

How to Cut Patterns Methods of Self-measurement Colour Contrasts

Home Tailoring Representative Fashions Fancy Dress Alteration of Clothes, etc. Furs

Millinery Lessons in Hat Trimming How to Make a Shape How to Curl Feathers Flowers, Hatpins, Colours, etc.

Boots and Shoes

Choice How to Keep in Good Condition How to Soften Leather, etc.

Choice How to Preserve, etc. How to Detect Frauds Gloves

Choice Cleaning, etc. Jewellery, etc.

THE CHARM (O) 15 THIE SASH

By EDITH NEPEAN

An Essentially Feminine Addition to a Dress-When and How a Sash Should be Worn-An Embroidered Sash for Evening Wear-Ways in Which it May be Arranged-Rose and Forget-menot Design—A Sash for a Velvet Gown—Suggestions for Sashes for Children's Frocks

THE elegant simplicity of a sash seems to conjure up a vision of the ideal woman, the word is so distinctly feminine. In spite of many arguments to the contrary, after all, it is the trait of womanliness that is most to be admired in the fair sex.

For many generations women both of the East and West have loved a sash. The piquant Japanese maiden in her gay, silk embroidered kimono makes a bewitching figure in her sash with its picturesque butterfly bow. We glance at some of the old masterpieces, and realise that many of the famous belles of a bygone day fully appreciated the fascination of that vivid touch of colour their slender waists.

A sash does accentuate beautiful lines; but, frankly, a sash, pure and simple, should never be worn by those who desire to hide unattractive points.



A sash end embroidered in a floral design, with a fringe of sequins and silver beads

A sash, in its way, is a glory—a beautiful silky fabric, which caresses the figure. But it is not kind to the woman who is clumsily built, unless cunningly raised upwards, when it is not so severe towards unshapely contours.

Worn in its graceful simplicity around the waist, with a bow or loops behind, a sash requires care in adjustment, and then it will suit majority of women to perfection.

There are so many ways of wearing a sash that at times it almost loses its individuality. Sometimes twisted around the waist, the sash is drawn through a buckle of dull gold, or through a buckle made of ribbon or chiffon and fastened down, it forms a sort of drapery at the side of the gown. Another mode is to twist it twice around the waist; it is then drawn upwards, and fastened to form a butterfly bow in front of the corsage.



A length of soft ribbon to encircle the tant part waist may be daintily embroidered in a i n the floral design. The end can be drawn through a pretty buckle

Still another and popular method of wearing a sash is that of twisting it twice around the waist and then carelessly fastening it at one side, but rather forward towards the front of the waist - line. A sash of this description is usually finished off at the ends with a deep silk fringe.

But all these methods must be adapted to suit the modes of the moment and the indi-

vidual fancy of the wearer.

The embroidery yneedle can play a most important part in the glorifica-

tion of the sash. The paint-brush may also add to its beauty.

First of all, we will consider the possibilities of a sash for evening wear. The gown with which it is intended to be worn may be of pale rose taffetas, and its sole trimming a sash.

The embroidery may either be worked on a fairly wide sash ribbon or on to a soft, supple silk or satin. There is nothing more unattractive than a harsh, unyielding silk or satin for a sash. It hangs in stiff, unbeautiful loops, and reminds one of the good little girl in a stiffly starched muslin frock, with the thick silk sash that is so reminiscent of the crude Victorian period.

Two yards of pink taffetas ribbon will make a charming sash for a rose taffetas gown. Cut a length to encircle the waist, also two lengths with which to form two small upward loops with long ends. Stamp a design of mimosa and orchid-like flowers on to the silk for the waist, as well as each end of the ribbons which form the ends of the sash.

Pale pink mallard floss in two or three shades may be used for the mimosa design, and the soft grey-green for the foliage. The entire design may be worked in satin-stitch, or the leaves and the stems may be simply worked in satin-stitch round their edges, whilst the stems can be worked in simple chain-stitch, that favourite stitch for line work.

When the work is completed, the embroidery should be pressed at the back with a cool iron. The ribbon may be lined with wide pink taffetas, if desired. The waist length must be gathered each end, and made to fit

the waist gracefully.

It should be noticed if a high-waisted or a semi-long-waisted effect best suits the figure, this being, after all, only a question of adjustment to individual taste and fancy. The loops and ends are now fastened on the right-hand side of the silk used for the waist, and hooks and eyes will fasten the sash neatly into position.

An old paste buckle looks charming fastened in the centre of the two loops behind, if drawn through a small piece of the rose-



the waist, as well as each end of the rib. If the ends of a sash be simply hemmed with a row of fancy stitchery the bons which form the ends of the sash.

If the ends of a sash be simply hemmed with a row of fancy stitchery the effect is very light. An embroidered design in delicate colours to harmonise with the gown worn must not be omitted

3579 DRESS

This design will look very beautiful if used on a pale apricot satin sash. The flowers may be worked in soft yellows and in delicate shades of mauve, with the softest shades of green for the leaves and stems. The loops and ends will look equally effective if fastened at the side.

A very elegant sash for the ball-gown of a débutante may be made of soft satin. A design of roses and forget-me-nots is stamped on to the satin for the waist and on to the ends of the sash. The roses are worked

thickly in satin-stitch in ivory mallard floss; the leaves and tendrils are also worked in white.

Pale blue is considered to be lucky by many, and it certainly seems a very sweet and beautiful colour with white. The forget-me-nots are therefore embroidered in minute and scintillating beads of pale blue, thereby adding the necessary touch of colour which is so attractive.

A sash of narrow ribbon in a biscuit shade, heavily embroidered in shades of rose, lavender, and green, looks most delightful on a biscuitcoloured afternoon This sash gown. almost loses its individuality as a sash, as it is passed round the corsage and runs down the side of the gown, where it is held in position with two handsome biscuitcoloured silk tassels.

Pale blue satin ribbon makes an ideal sash for an artistic velvet rest gown, also of pale blue. These beautiful rest gowns are a delightful excuse for artistic possibilities. Blue birds embroidered after the method of Japanese

embroidery look exquisite on such a sash. The beaks of the birds should be composed of gold thread, and the ends of the sash (worn at the side) are most effective when finished off with a dull gold fringe.

Butterflies are also an effective decoration. The centre of the sash can have a large butterfly, with smaller ones each side; it may also have butterflies embroidered in graduated sizes on the ends. Such a design should

be worked on a soft satin ribbon or on to a supple taffetas silk. White is at all times an effective background. The butterflies should be worked in all the many lovely shades of one distinct colour, such as blue, rose, mauve, yellow, or maize, or even green.

Sequins and beads add to the beauty of the butterfly sash when it is for evening wear, and, indeed, it makes a beautiful adornment for a simple but well-cut evening gown.

For those who are at home with the paintbrush, painted sashes are delightful. A spray



ties. Blue birds An embroidered silk sash is a charming addition to an otherwise plain gown. Drawn through a buckle embroidered after the on one side, with tiny butterfly bows, the ends fall gracefully down, and can be weighted with crystal or silver fringe

of wild roses in all their delicate colouring looks very delightful on white silk for a sash, whilst "La France" roses in their gorgeous riot of colour are most effective on a soft green satin. This sash would look very charming on a gown of the same shade.

A rather quick method of embellishing a sash is to stamp or sketch a floral design on to the pieces of silk or satin, and tint the centres in body colour. This is quite easy

work. Mix a little rose madder with Chinese white, and neatly fill in the centres of the flowers; rather large flowers are best for this purpose. Tint the leaves with green, which has also been mixed with a little Chinese white. When this is dry, proceed

with the embroidery.

The petals of the flowers are simply outlined in effective shades of rose, and the stems and leaves are outlined in delicate shades of green. A more elaborate method is that of using satin-stitch instead of the more simple chain or stem stitch. But these simple stitches must not be despised, for quite beautiful and elaborate results have been gained when they have been employed by experienced fingers. An artistic mind can evolve truly beautiful designs in simple line work.

Sashes for Children

Delightful sashes may be embroidered for children; they make charming additions to simple little dresses and to the much-revered "party frock." For a white silk washing sash nothing looks better than conventional circles and sprays embroidered in washing filoselle. Sashes of this kind are best not made up, but left in one straight length to

tie at the side or back, as they are much easier to iron when left in their native simplicity.

Daisies and Violets

For best wear, a pretty sash is one on which simple daisies are embroidered, arranged as a daisy chain, all the way up the ends of the sash and round the waist. "The daisy chain sash" is effective in pale blue, the daisies worked in white mallard floss, with a touch of yellow for the centres. The leaves, when worked on a pale blue background, look well when rather a grey-green filoselle is used. The flowers are worked in satin-stitch, and the leaves and stems look light and pretty when simply outlined.

Violets scattered one by one on pale mauve ribbon make a dainty sash for a child. The leaves of the design must also be stamped or sketched singly, as if carelessly

scattered on to the ribbon.

Dog-daisies arranged in the same delightfully careless manner are most effective, especially when worked on to a soft green satin or ribbon.

The uses of the sash are truly many and varied, whilst its charm and beauty are as potent now as in the days of romance.

ALTERING EVENING DRESSES

A Dress That Becomes Its Wearer—Renovations Often Prove More Successful Than the Original Gown—Necessity of Cleaning—Use of Veilings—The Tunic—Lace and Chiffon Coatees—The Choice of a Waistbelt

In December a new evening gown is generally imperative, when the festivities of the Christmas season are in the near future.

Not only must new evening dresses be planned, but it behoves us to bring up to date those of past days which are too good to throw away, and yet cannot be used without some alteration.

Every good dresser knows full well that occasionally a dress, ordered with care and due consideration as regards cut and colour-

ing, is nevertheless a failure.

It is very mysterious, and no one can tell the subtle reason why from the first we have disliked a dress. We have felt it does not become us, and we never feel at our ease, nor at our best in it.

Probably fifty reasons combine towards this undesirable result, and we do not propose to analyse them. The fact remains that often an unsatisfactory gown is, in its second incarnation, a brilliant success. Some bold readjustment, some addition of colour or material, has perhaps been just what it wanted, and to the end of its life we delight in the once despised gown, and know that it is doing its best for us at last.

It is with a light heart, therefore, that we commence the renovation of our evening dresses, knowing a surprise may be in store for us, and the second life of the gown may, perchance, prove a merrier one than the first.

It is probable that the hem of the light satin, or brocade, which has served as a dinner or dance dress will have suffered most severely. Even the perfect housemaid cannot prevent London smuts from resting on the floor, and there is nothing worse for the edge of a dress than the over-waxing of floors.

A Visit to the Cleaners

We strongly advise that the whole dress should visit the cleaners. For four to eight shillings, according to the elaboration of the dress, any frock can be dry cleaned, without unpicking, and if of satin or brocade the result is satisfactory. Before sending, the bottom hem should be unsewn, as it can then be cleaned more easily, and re-hemming on its return gives a freshness not otherwise attainable.

If the dress dates back to the time when a glacé foundation slip or skirt was used beneath the satin, we should advise its removal, as the process of dry cleaning has a bad effect on glacé silk, rendering it very

liable to crack.

When the dress is returned from the cleaner, usually in about a week's time, it will be found, probably, that round the waist and hips the satin will look slightly rubbed and roughened. This arises partly from wear, and partly from the extra attention required by the cleaning process at such soiled places.

The present fashion of wearing a tunic is



Nothing is more adaptable than the tunic when altering evening gowns. Edged with fine silver galon or fringe, or gathered into a band of fur, a tunic overdress offers numberless opportunities for individual taste

most opportune for the renovator. If the dress be of pale blue satin, then chiffon or mousseline de soie of the same shade, in palest grey, or faint green, will make a charming tunic. Its soft, straight folds should reach well below the knee, and it should be weighted at the bottom with a drop crystal fringe. With the bottom re-hemmed, the skirt will be complete.

A smart bodice of the same chiffon drawn up over the satin foundation will make the bodice, while the crystalline fringe should be

repeated round the décolletage, or the edge of the sleeves. A girdle of soft silk of the colour of the chiffon, with handsome tassels to match, or of the crystal beads, will be a good addition, and give an up-to-date note.

Occasionally the satin slip needs to be entirely veiled, and this can be done with complete success, and a new note struck if two folds of chiffon are used of different colours.

For example, if the under-skirt is of pink, a deeper rose and pale silver grey chiffons can be placed one above another with extremely good effect. Pale heliotrope and white over faintest pink are also nice combinations.

A narrow hem of velvet ribbon or fur gives weight at the bottom, where the chiffon should be gathered in and stitched to the under-dress.

Fur is extremely useful in renovations. The narrowest widths are used, a mere sug-

gestion being shown round the décolletage and on the sleeves. Any dark-coloured pettry is most becoming to the skin, and the fair girl will be wise to use it with discretion

In renovating an evening gown which is made of diaphanous material, it is possible to give it a new lease of life, and to freshen it by mounting it on a fresh silk or satin slip. Let us suppose we have had a white mousseline de soie evening dress, which, after being cleaned, still looks all right, though

frayed at the bottom and dull, besides being a little old-fashioned.

Get some soft Liberty satin of a very pale green shade, of which to make a simple short skirt. Place the white chiffon over, cutting it so that it hangs as a tablier, back and front. Edge it with a fine silver galon to keep it down, and join with silver cord in lattice pattern at the sides, so that the back and front apron effects are united. Use the same silver galon for strap sleeves, adding ones of green satin of chemise length.

If desired, make the bodice of the white chiffon, drawn over the green satin, with a broad piece of silver net or lace as a swathe for the

There is much to be done with a little coat effect in renovating a home evening dress, or in giving a touch of freshness to a wellworn skirt. Short coatees with boxpleated, shortwaisted effects, are worn as well as the long, semi-fitting transparent coat of mousseline de soie or filet lace.

The length of the coat for evening wear should depend on the condition of the skirt to be utilised. If the skirt has really seen its best days, then the coat should be long. Such a garment should fasten in The elbow front. sleeves loose, trimmed with insertion, are pretty. The same lace might be used for the semifilling at the throat.

A coarse embroidery on filet net makes an ornamental coat, to which a

belt of bright moss green ribbon, or old rose velvet, makes a pretty addition.

Never was there a greater choice of materials at the disposal of the woman who takes delight, not only in planning her new frocks, but also altering those already in wear. And this at small cost, for some of the happiest results can be obtained with fabrics and trimmings whose price is in no way measured by their effect. Remnants picked up by the discerning woman at sales are invaluable when renovations are in hand.



rowest widths are A lace coat is most useful in a renovation scheme worn with a skirt that makes an ornamen-

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

Continued from page 3492, Part 29

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monnouthshire, Cardiff, The London Technical Examination Centre, etc. Author of "Up-to-date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

THIRTIETH LESSON. A COMFORTABLE TRAVELLING COAT—concluded

To Cut and Sew Fur—To "Face" the Collar and Revers of a Coat with Fur—To Line a Coat with Fur—To Cut the Pattern for the Collar

In the coat is made of tweed or blanket cloth, and not lined, the raw edges of the turnings must be cut off evenly, and either bound or "faced" with lute ribbon or Prussian binding, which must be "eased" on, so as not to interfere with the set of the seams; the raw edge of the turning at the bottom and the facing of the fronts must also be "faced" with either the ribbon or binding.

If the coat is not lined throughout, it may

be done half way down, to well below the waist. This short lining is put into the coat in the same way as a full length lining is done; the only difference is that it is left loose round the bottom, and finished off by a narrow hem, turned up on the inside. Even if the coat is not lined at all, the sleeves are frequently lined with satin, silk, or tailor's lining, and they then slip on over the dress so much more

If the coat is made of a reversible cloth, the turnings must be cut off very evenly, and the thickness graduated by the under turning being cut off narrower than the upper one, thus avoiding needless thickness at the edge. The raw edge must then be neatly herringboned to the inside of the coat with silk to match.

The turned-up edge at the bottom of the coat, and the facings of the fronts, etc., must also be cut off quite evenly, and herringboned down.

The collar, revers, and cuffs (if any) are usually "faced" with the reverse side of the cloth.

Whether the coat is to be lined or not, the canvas interlining must be put in down the fronts and through the revers, the "bridle" put down the "crease edge," and the revers padded, also a strip of linen put down the fronts, to strengthen them for the buttons and buttonholes. Join up the fitting seams, and face the fronts and revers of the coat.

To Cut the Pattern for the Collar

Cut a strip of paper twenty-six inches long and four inches wide, fold it in half; from the fold cut it, curving gradually to the end to the shape shown in Diagram I, for the top and for the bottom of the collar,

and round the ends.

From the fold, measure and mark on the top edge half the neck measurement of the person for whom the coat is being made. Measure down the fold one inch, make a mark, and from it draw a slightly curving line to touch the mark on the top edge denoting the neck measurement.

Mark through this line to the underfold of the paper with a tracing-wheel. This line gives the "crease edge" dividing the "stand" from the "fall" of the collar. Open the paper, and it should then appear as in Diagram 2.

N.B.—The reason that this collar is cut so much longer than an ordinary collar is, to allow of its lapping over when the coat is closed in front, and the collar turned up and buttoned round the neck, as shown in the illustration.

Cut the French canvas —on the cross—to the net size of the paper, and wheel through the line—for the "stand"—to mark it on the canvas.

Cut two pieces of cloth for lining and "facing" the collar on the straight, along the cut edge, allowing sufficient for turnings all round.

Tack the canvas--with



With the collar buttoned round the throat as shown in this illustration, full protection is afforded against storm and rain

long stitches—over the wrong side of one piece of the cloth, neatly run round the line for the "crease edge" of the stand, and draw the thread rather tight to keep it from stretching, and fasten it off securely. Pad, make, put on, and "face" the collar, as already in-structed. Make the "patch" pockets, and put them on, line the coat (if it is to be lined), make and put in the sleeves.

If neither the coat nor the sleeves are lined, the turnings round the armholes must be cut and bound with lute ribbon, or a strip of silk cut on the cross.

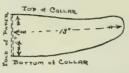


Diagram 1. Pattern of collar folded in half, and cut, curving gradually to the shape shown here.

If the cloth is a reversible one, the turning of the coat must be cut narrower than that of the sleeve, and the turning of the latter must be neatly herringboned down to the coat.

If the sleeves only are lined—the lining must be turned in—the fulness (if any) gathered, or pleated, to the size of the sleeve, and the lining neatly felled round the armhole to the coat, covering the turnings of the cloth. Make the buttonholes on both the right and left side of the coat, so that the coat can be buttoned over either side, and work a buttonhole at each end of the collar, and on each revers, in the position shown in the illustration. Sew on the buttons to correspond.

N.B.—After working the buttonholes in the revers and collar in the usual way, a good tailor would work them over again on the under side, so that when buttoned up at the neck, the wrong side of the buttonhole should look the same as the right.

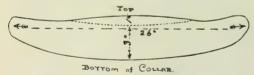


Diagram 2. Showing collar opened to its full width

How to Cut and Sew Fur

Some of the readers of this magazine may like to "face" the collar and revers of their coats with fur, and be glad of in-structions for the correct way of doing it.

Fur should never be cut with scissors, as they cut the hairs and spoil the fur. A sharp penknife must always be used for the purpose, and the fur cut from the wrong side.

If the collar, cuffs, etc., are to be cut from a large piece of fur, place it wrong side uppermost on a board or table, draw the exact shape and size of the pieces required, on the skin with a pencil, and then cut through the outline carefully with the knife; rest the right wrist firmly on the skin to hold it down, and with the left hand raise the fur whilst cutting it slightly from the table, so as to cut through the skin only, and not

the hair. If the worker has not a large enough piece of fur from which to cut what she requires, any number of small pieces can be joined together without showing, if carefully done—the outline traced, and then

In joining the pieces together, care must of course be taken to place them with the fur all running the same way.

If the fur has a thick skin, it should be sewn with waxed thread, or if thin, strong waxed silk.

The wax is used to strengthen the thread or silk, makes them slip through the work easily, and prevents tearing the skin.

To join pieces of fur together, cut the edges even, hold the two pieces to be joined (with the fur facing inside), and the edges of the skin level.

With the needle push any hairs that project, down between the two edges (so that they may not be caught in with the stitches).

N.B.—The hairs must on no account be cut off.

Sew the raw edges of the skin neatly and strongly together, using a rather coarse needle, and waxed thread or silk, making the same stitch as that used in plain needlework.

To "Face" the Collar

Cut the fur from the finished collar, allowing for a turning all round, tack it on turn the fur over the edge, and tack it, fell the edge of the skin to the cloth, holding a piece of card in the left hand tightly down over the hair to keep it out of the way, so that none of it may be caught in with the stitches.

The revers are "faced" in the same way, and the lining is turned in and felled round the neck over the fur.

To Line a Coat with Fur

Each piece must be cut exactly the size of the various pieces of the finished coat; no extra is required for turning for it, or for the sleeves; the raw edges are all sewn together, and the fur lining is then put in in one piece.

It is felled into the coat all round the bottom, down the fronts, and round the neck. If it is a very thin skin, the edge can be turned in before it is felled. A very narrow

turning is sufficient.

Even if the coat is lined with fur, it by no means follows that the sleeves must be lined with it-either satin or tailor's lining is frequently preferred—and if extra warmth is required an interlining of domet can be used.

Heavy cloth coats are sometimes made with raw edges, but this can only be done when a very good, thick, and closely woven cloth is used. The edges of the seams, etc., must, of course, be cut perfectly even, and very sharp scissors are used by tailors for this purpose—not a knife.

It is not, however, advisable for any but an experienced worker to attempt this style

of coat.



This section of EVERY WOMAN'S ENCYCLOPÆDIA forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are:

Embroidery Embroidered Collars and Blouses Lace Work Drawn Thread Work Tatting Netting

Knitting Crochet Braiding Art Patchwork Plain Needlework Presents Sewing Machines

Darning with a Sewing Machine What can be done with Ribbon German Appliqué Work Monogram Designs, etc., etc.

MISTLETOE

CHRISTMASSY DESIGNS FOR DECORATIVE EMBROIDERY

How to Secure Models-Studying Direct from Nature-Sprays of Holly-How Mistletoe can be Adapted to Decorative Purposes

NYONE who possesses a little knowledge

of drawing will find endless possibilities in design and decorative work. The simple plants and flowers within the reach of all of us

may adapted successfully to almost every variety of ornament.

In the winter holly and mistletoe are not only easy to obtain, but also extremely suitable for suggesting embroidery designs.

In the first place, it is well to make careful drawings from the particular sprays selected. These the are greatest help, for unless the growth of the plant is understood designs are apt to look weak.

This done, the next step is to decide what can be initial studies.

Flat round pincushions are easy to send by post, and may be made from scraps of linen, silk, or satin. The illustration represents a pretty specimen, embroidered in silks on linen. The same could also be painted in oils or water-colours. When painting in oil on materials. turpentine may be used as a medium, but if watercolours are preferred, a special

> Another illustration shows a design which looks well worked in satin stitch with either silks, crewels, or lustrine on linen. anv coarse material.

varnish must be

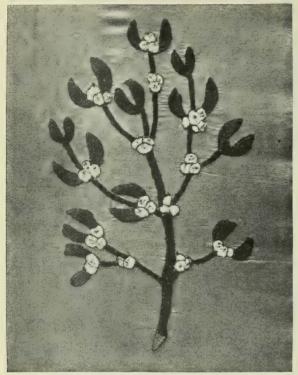
used.

For tablea centre it could be executed in outline, but the design, if filled in, would well repay extra labour.

The mistletoe design if worked in outline offers a good scheme of decoration for a



evolved from the Use brown silk for the stems, and for outlining and veining the leaves and berries. A spot of black on the scarlet berries is also effective



A sprig of mistletoe can be worked in satin stitch, the leaves in green silk, the branching stems in brown, with the berries in white. If the whole design be outlined with black, the effect is extremely good on a pale green satin ground

work-bag, or it might be repeated indefinitely for a border.

The white mistletoe would stand out well against a dark green background, although a sprig worked on pale green satin can be rendered very effectively.

In nearly every case a charming result is easily obtained by the method of outlining the whole design with a fine black or brown silk.

Black harmonises best with the mistletoe patterns, and brown with the holly, as shown in the carrying out of the spray on the flat round pincushion.

A beautiful handkerchief sachet may be made by tracing out a sprig of holly on a tan-coloured ground, and outlining the rich green leaves and red berries with brown.

The sachet is best edged with a thick red or green cord, and lined with a pretty shade of silk to match. Stuff it with two or three thicknesses of unbleached cotton-wool. Nothing looks worse than an attenuated, understuffed handkerchief case. It is a capital idea to scent the sachet with powdered orris-root, lavender, or other perfume.

In all cases be careful not to drag the work, and to this end the use of a frame will be found of great assistance. For a good design single flowers are much better than double ones; they are simpler in outline and less involved. Remember always that the fewer the lines used the better. Berries and well-defined flowers are specially suitable. Tiny blossoms and numerous leaves are apt to produce a niggling, unsatisfactory result.

Care must be taken in spacing and balancing the design, but aptitude can only be gained by perseverance and continual application.

A great asset in this form of craftsmanship is the pleasure which results from originality and resource; and a zest is given to even an ordinary constitutional if one has to search for Nature's "copy" to aid one's handiwork.

In the autumn, and even in the winter, country lanes and hedgerows are a veritable hunting-ground for the artistic, and the very absence of luxurious foliage is an asset, for it is easier to detect the treasures proper to the season.

Outlines are sharper and more definite, colours are clearly pronounced, and there is not the embarrassment of riches that is apt to puzzle and confuse the amateur in the seasons of abundant leaf and blossom.



A spray of holly designed from Nature. Worked in satin stitch, the leaves in shades of green, outlined and veined with brown. The berries in bright scarlet, a touch of black and white on each throw up the shades to their full effect on a tan-coloured background

STITCHES IN EMBROIDERY-V

By GERTRUDE BOWMAN

Continued from page 3,107, Part 28

Frames and their Use in Embroidery—Framework-stitches—Long and Short-stitch—French Knot—Bullion Knot—Insertion-stitches

So far the stitches described have been those best carried out in the hand.

As a whole, hand stitches give greater variety of treatment than frame stitches; but for some purposes, where flat, even surfaces are desired, a frame is advisable.

Most church work is carried out in frames, and for certain embroideries, such as couching and appliqué work, a frame is a necessity.

Frames of all sizes can be procured at any good needlework depôt, and are now made

at very reasonable prices. The most durable consist of four pieces of wood; two rollers, on each of which is nailed a piece of webbing, and having large holes pierced at each end, through which two wooden screws can be passed.

Each screw is provided with two wooden nuts, which can be screwed up and down, so as to loosen or tighten the material. In the centre of each screw is a plain piece, into which is fixed a small wedge of wood, which can be inserted into the uprights of a wooden

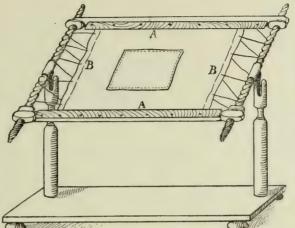
It is very convenient to have such a stand, as it takes the weight of the frame off the arms, and enables the embroidress to use both hands. These stands are made in various heights, some to stand on the floor, others only high enough to stand on a table or on the knees.

There are also frames made with flat pieces of wood instead of screws, the distance apart being regulated by means of metal pins fixed into holes bored at intervals along the wood. These frames, though cheaper than the other kind, have the disadvantage that they are apt to warp, and also are not so conveniently regulated as by the screws.

Another useful frame for small pieces of embroidery consists of two circular wooden hoops, one just fitting inside the other. The piece of material to be embroidered is stretched between the two hoops.

The method of stretching a piece of material in a frame is as follows:

A piece of fine holland, used simply to back the work, is cut sufficiently large to



Embroidery frame on wooden stand, which takes the weight of the frame off the arms and frees both hands for working

leave a good margin round the material to be embroidered. Then the centre of each piece of webbing is

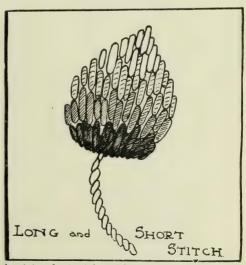
of webbing is marked on the frame (see AA in the diagram), and the centres of the two opposite sides of the piece of holland are also found. These are pinned together, and, starting from A each time, the holland is firmly sewn to the webbing.

It should be noted that the two rollers must lie so that the nails are on the top sides. When each side has been sewn, the ends, BB, are strength-

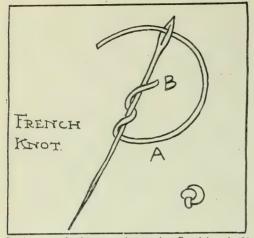
ened by pieces of tape. The two screws are then inserted through the rollers, and the holland is stretched out by means of the nuts.

To stretch it further, a needleful of fine string is threaded into each end, and passed over and over the screws, as shown in the illustration. It is not advisable, however, to pull the string up to its furthest limit until the piece of material to be embroidered has been fixed on to the holland backing.

To do this, lay it on to the holland, and fix it firmly with pins. Then overcast or



A variation of satin-stitch, used for shading a leaf or flower; its effect is excellent



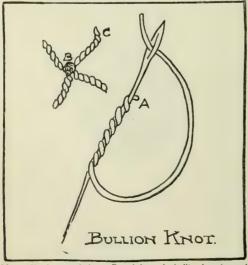
For the centre of a daisy, or used separately, a French knot should appear as a bead set on end

back-stitch it round. Finally, the nuts should be screwed as far apart as possible, and the strings drawn up and fixed so tightly that the holland and piece of material fixed to it are as taut as the covering to a drum. It will be found that the process of tightening must be repeated at intervals while the work is in progress, as conditions of atmosphere affect the materials and cause them to slacken, and work carried out on a slack background is sure to be a failure.

Stitches for Frame Work

The stitches generally used in frame work are—satin-stitch, long and short-stitch, stemstitch, and split-stitch. Of these all but long and short-stitch have already been described and illustrated under hand-stitches, so that it only remains to point out any variations in them necessitated by working in a frame.

Satin-stitch (see page 3285) can best be worked in a frame by first leaving a small

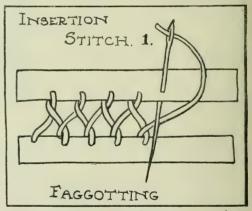


More difficult to work than a French knot, the bullion knot is much used in embroidery

space between each stitch, sufficient to insert another stitch later on. Otherwise the needle is apt to break the material if a stitch is taken immediately next the preceding one. This is specially necessary when the silk is not carried over behind, but brought up just below the stitch already taken, on the same side. This method of working, though much more economical of silk, cannot, however, be recommended, as the result is proportionately poorer.

Long and short-stitch is a variation of satinstitch. As its name suggests, it consists of long and short stitches taken alternately. It is very valuable when shading a leaf or flower, as each shade makes an indented outline fitting into the next shade. To work it, the outer row is worked in alternate long and short-stitches; afterwards, as will be seen in the diagram, the stitches should be of even length.

Stem-stitch (see page 3044), when worked in the frame, has the thread held on the *upper* side of the needle when working from left to



A useful method of joining two edges, or an ornamental seam may be formed in this manner

right. On the return journey the thread is held on the *lower* side of the needle.

Split-stitch is worked exactly as in the handstitch (see Article II., page 3164). It is much used in church work for the faces, hands, drapery, etc., in figures.

Knot-stitches. Knots are often an effective decoration in embroidery. There are two ways of making them, French knots and bullion knots.

French knots are best employed worked closely together, so as to support each other—as, for example, in the centre of a daisy. They are also often used separately, but for this purpose a single chain-stitch is quite as effective, and wears better if the embroidery has to be washed. French knots should be firmly and carefully made, each knot like a little bead set on end.

To work one, bring up the needle at the required place, take the thread between the left thumb and first finger at point A, and twist it twice round the needle, as shown in the diagram. Then, still holding the thread firmly, insert the needle again at B, as near

as possible to where it was first drawn out, and pull the thread through till only the

knot remains on the material.

Bullion knots are long rolls of tightly twisted thread. Originally they were much used in military decoration worked in gold or bullion thread, hence the name. They are useful for many purposes in embroidery, either for working whole flowers, such as

clover, or decoratively to form conventional

designs.

To work them a certain knack and much practice is required. The thread is pulled out at a given spot, and the needle inserted again as close as may be to it. The thread is then twisted round it as many times as is required to make a long or a short roll. Then, holding

the needle firmly between thumb and finger, the thread is drawn through the spiral twist and the needle turned and inserted again at A, just where it came out the second time. A neat, twisted roll laid along the material should result. In the diagram a French knot, B, forms the centre, and from it radiate four bullion knots, c.

Insertion-stitches. It is often necessary to connect two or more strips of material by

means of embroidery. For this purpose a number of stitches may be employed. Two of these are illustrated in the present article. These insertion-stitches can be worked in a frame, or, if worked in the hand, the separate strips must be tacked first upon paper, leaving an even space between them.

Faggoting is much used in dressmaking to connect strips of lace to form the yoke and

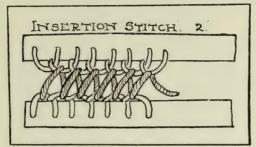
sleeves of blouses, or to make an ornamental seam on a coat or skirt. The method of working it is clearly shown in the diagram. A variation of this stitch may be made by twisting the needle again over the thread, after making the stitch as shown. This gives a pretty extra twist, and adds to the effect of the stitch.

To make a more

PRESENTS

rigid line the thread may be knotted each time, close to either edge. Another pretty insertion-stitch is shown in the next diagram. Here two colours may be introduced. With the first colour, a simple row of buttonholing (see page 3284) is worked along each edge. Then, taking a thread of the second colour, these may be connected by joining each loop from side to side.

To be continued.



A pretty insertion stitch formed by simple buttonholing connected by loops

MAKING UP FANCYWORK FOR

By A. M. NADIN

How to Mount and Cover a Stiff Foundation—Mitring the Corners—Stretching the Material Over a Circular Card—Mounting Photograph Frames with Oblong or Square Openings—Arranging a Circular Opening to a Frame—A Mattress Pincushion—A Useful Shaving-tidy—How to Cover Round Boxes or Tins—Covering Cardboard Foundations for Handkerchief and Glove Sachets, Wall-pockets, Letter-racks

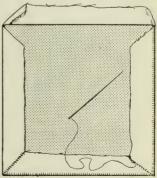
Many otherwise experienced workers shrink from the imaginary difficulties of making up their finished pieces of embroidery, scraps of painting, or fragments of choice materials. This is surely a pity, for when once a few initial details have been mastered, it will be found a most interesting task, and one which well repays the persevering worker.

So many different objects require stiff covers, that a description of the method of mounting an oblong or square piece of material may prove useful

A piece of cardboard must be cut to the required size and padded judiciously; as a rule, more layers of wadding are necessary in the centre than at the sides; an even roundness must be aimed at

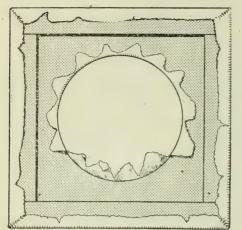
Back view, showing how to stretch a piece of material over a padded foundation

and no tell-tale hollows allowed to remain. If a flat appearance is desired, a piece of thick flannel may be used instead of wadding, cut to the same size as the cardboard, and tacked to it. The padded foundation is then



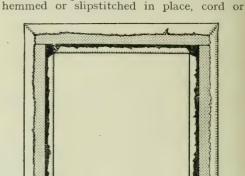
How to mitre corners, the diagram showing each stage of the work. Mitred corners should lie perfectly flat when finished

laid upon the back of the embroidered or painted material intended for the outer covering, which is cut to allow one inch to spare all round.



A circular opening to a photograph frame requires careful treatment, but if the material is snipped, as shown here, it should lie quite smoothly

To obviate a thick and clumsy appearance, the corners must be mitred. To do this methodically, a triangular piece should be cut from each corner, a quarter of an inch



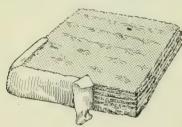
stretched over the foundation. The lining
—which should be slightly smaller—is

turned in a quarter of an inch all round and

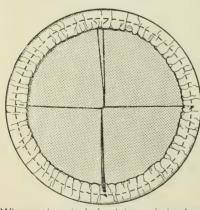
Back of photograph frame, showing method of cutting and turning in the outer covering. The black portion represents the metal foundation frame, over which a smaller one of cardboard is placed

fancy edging being generally added as a finish.

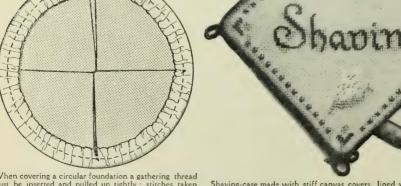
If a circular foundation has to be covered, the material is cut in a round, one inch larger



The layers of flannel for a mattress pincushion, showing methods of binding



When covering a circular foundation a gathering thread must be inserted and pulled up tightly; stitches taken across from side to side are also needed



Shaving-case made with stiff canvas covers, lined with wide ribbon, edged with silk cord

from the cardboard, the material then turned in, and neatly hemmed down. Stitches are finally taken across the back from side to side, to keep the fabric tightly than the cardboard, and gathered tightly at the back. A glance at the accompanying illustrations plainly shows the method of working.

It is not a difficult matter to cover successfully a photograph frame, either with material previously embroidered or with plain velvet, silk, or satin destined to be subsequently painted. It is far easier, too, for the artist to paint on material which is carefully padded and well stretched; also the exact position of the decoration can

be quickly decided upon, and the effect of the whole more accurately gauged.

Photograph Frames, and Openings

Frames that have become shabby or hopelessly out of date can be recovered, or very inexpensive flat metal, wood, or leatherette ones purchased, taken to pieces, covered, and made up again. Failing these, a frame can be cut to any desired size in stiff strawboard.

For the frame illustrated a foundation frame of metal, measuring $7\frac{1}{2}$ inches by $5\frac{1}{2}$

inches, is first required. On the back of this place a smaller frame made of cardboard, over which the outside edges of the metal frame should be turned to keep the glass and photograph in place. A padding of cotton-wool must then be added to the metal side of the frame until a

metal side of the frame until a well-rounded appearance is attained. Over this lay a piece of coarse muslin to protect the wadding, and fasten it down with gum to the cardboard on the wrong side at the back, and to the metal at the opening. The padded frame is then ready for the outside cover of velvet. This should be cut to the size of the entire frame with half an inch to spare, and sewn at the corners in the manner previously described, using gum to secure the velvet to the back of the frame.

The centre opening—measuring 5 inches by 3½ inches—next claims attention. Carefully cut out a piece of velvet, 4 inches by 2½ inches from the velvet stretched across the frame. Snip the superfluous material at the corners, turning it over and gumming it to the back of the frame, as in the illustration. Place a piece of strong paper over the four sides of the back to make it neat, leaving the centre opening uncovered.

The pastinello painting (on page 691, Vol. 1) on the completed frame



frame of metal, measurThe finished mattress pincushion, with canvas cover worked in butterfly cross-strich design

illustrated was done before the back was finally fastened into position. When dry, the edges were ornamented with gold galon, a narrow one being used to outline the opening.

Cardboard covered with dark paper answers well for the back of frames, but, before this is secured in place, a small brass ring must be in-

serted at the top, if the frame is intended to be hung up. If meant to stand, a hinged flap must be provided at the back.

It will thus be seen that an old frame (or a bought one) is much the simplest to use, as all the back arrangements can be replaced, and much time and trouble saved. Fancy tinsel edgings may be either stitched or glued in place.

À circular opening requires very careful treatment. A small round piece of the material covering the frame must be removed from the centre,

and the portion that is to be turned over to the back should have about a dozen triangular bits snipped out, in order to make the remaining parts fit neatly into place when pulled tight and glued separately. The way to do this is plainly illustrated. Of course,



Frame with circular opening when finished. Light silver lace and forget-menots in pastinello form the decoration to the white velvet covering

if the entire frame is round, the outer edge must be treated in like manner.

A finished frame is also shown trimmed with silver lace and galon.

A Mattress Pincushion and a Shaving-tidy

A pincushion offers delightful possibilities to the fancy-worker. So many odd shapes can be cut out of cardboard, padded with flannel, and covered with a bit of needlework, bead-work, stentilling, or crossstitch, as fancy dictates.

The popular mattress shape is greatly in demand, and nothing will be found more suitable for the stuffing of these than layers of thick, coarse house-flannel

tacked together to form a firm foundation, as in the illustration. The square hanging pincushion (also shown) was made in this way, and decorated with a butterfly design worked on canvas in cross-stitch.

The inner part consists of eight or nine squares of thick flannel bound with a strip of calico. The canvas covers, forming both sides of the cushion, are stretched on cardboard, covered with soft white flannel, and joined by ribbon. Pompons adorn the corners, and also the ends of the ribbon hanger, while rows of pins complete a very useful little household companion.

The stiff canvas covers of the shavingtidy illustrated are also mounted on cardboard first padded with white flannel. Such padding should never be omitted, it adds so much to the professional appearance of the



Photograph frame covered in white velvet, the opening outlined with silver galon, and the edge bound with narrow silver lace. The flowers are painted in pastinello after the velvet is mounted

work. The inside covers of the shaving-tidy are lined with wide ribbon, and the join concealed by a silk cord.

The covers are connected at the top of the diamond shape, and a loop of cord serves to suspend the whole. A packet of thin paper is secured inside.

How to Cover Round Boxes

Boxes are ever welcome, and quite humble household ones of wood, tin, or cardboard may be transformed with a little trouble into dainty toilet accessories.

A round, light, wooden box, such as began life as a receptacle for water-softener, can be taken. The inside, rims, and bottom of the

box should be given a coat of marqueterie green stain. Next sew a strip of flannel round the box, and over this a wide green ribbon, the edge being level with the bottom edge of the box. A narrow band of the same ribbon must be glued round the edge of the lid, to be afterwards covered by silver galon. Cut out a round of cardboard for the top, well pad and cover with green ribbon, and glue into place. Border both edges of the ribbon around the box with silver galon, and add a frill of silver lace to complete the top.

A few pink sweet-peas, painted from nature, form a suitable decoration.

Quite small, round, tin boxes may be beautified in a similar manner. Coverings may be glued on and raw edges hidden beneath tinsel or other ornamental trimmings.

BEAD EMBROIDERY

By MRS. F. NEVILL JACKSON

The Fascination of the Bead—A Distinctive Note in Millinery—Wooden Beads and their Advantages
—Flowers that Lend Themselves to Beadwork—The Grape Designs of our Grandmothers—A

Venetian Picture

THERE is a charm in beadwork which appeals strongly to the embroidress of to-day, when there is an all-prevailing fashion for bold effects combined with subtle colouring.

Beads reign supreme as decoration in the trimmings of the evening gowns of the Christmas season. Metallic effects in silver, gold, copper, and platinum are achieved by means of the different makes of bugles, seeds, large cabochon, and tiny lined beads, which are to be had at most fancy shops and linendrapers in endless variety.

Not only is the world of dress influenced, and its beauty enhanced by the friendly bead, but millinery also has been obsessed by the bead passion. Buckles, chains, metallic bosses made of crystal, chalky china, or milky glass beads, appear on Parisian millinery and the most exclusive ateliers are showing the latest em-

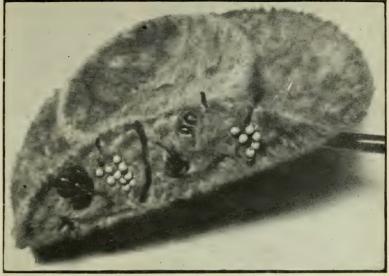
broidered felts, garnished with beads of bold pattern. Such a mode suits to perfection the taste of the Parisian, for the *chapeau* worked by hand in embroidery and *perles* can never be very common, as obviously it is not possible to turn it out by the thousand.

The example we show in our illustration is of the simplest, yet is eminently effective.

Double Berlin wool of a deep olive green is used for working the broad vine-leaf, so characteristic in its shape. The same wool forms the stalk and tendrils, for a flat look is desirable for the foliage rather than the



A rowan berry design in beads for a blotter. Wooden beads, with their soft colourings, will be found very effective



A charming hat in rough felt, with a turned-up brim on which is embroidered a design of grapes in beads.

The foliage is worked in double Berlin wool

emphasis many shades would give. This flatness serves to enhance the beauty of the grapes, which are formed of large beads, and stand out with decorative force. The colour of the beads is of the dull yellowish green of the grape of the Champagne country, and the embroidress has been lucky—or shall we say clever—in finding a translucent glass which exactly reproduces the texture of this most decorative fruit.

There is a feeling in the modish world for all things Italian, so that the grape pattern in any and every form can never be wrong for dress decoration.

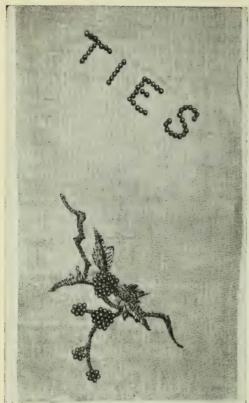
The hat is of rough felt in the colour of old parchment, and is turned up to show the embroidery to advantage. A simple silk cord of thick make in the dark green of the foliage encircles the crown of the hat, and is its only trimming, except the embroidery.

The Lightness of Wooden Beads

Such a pattern used at the hem of an evening or house dress would be very lovely, and would serve the double surpose of decoration and of keeping a skirt well weighted down. Care should be taken when selecting a design not to choose one with many grapes, as if the glass ones were used in, say, half their natural size the weight would be too much for any but a thick material. Though glass beads are the best for grapes on account of their semi-transparency, wooden beads can be substituted, if less weight is desired.

Wooden beads are a real boon to workers who desire lightness, and the great improvement in their make and colouring brought about by the great demand for them enables the embroidress to select the very best for her purpose.

Wooden beads of a size rather less than a pea cost but $1\frac{1}{2}d$. a string, so that quite a



A tie-case in which bead embroidery is used with excellent effect

useful piece of embroidery can be done with them for very small cost.

Many people prefer the wooden beads on account of their subdued dyes. As they are a comparatively modern product, their manufacturers have taken into account the rich and rather metallic shades of wine-red, dull scarlet, old rose, gold, and copper tints which are so popular, and the sparkling glassy look of the old glass bead is lacking in these wooden ones.

Its Many Uses

Though our article treats specially of the realistic use of the wooden bead in embroidery for household articles, such as handkerchief-cases, blotters, tie-cases, bags, and cushions, bead embroidery as a quick and easy way of reproducing nature's berried plants can be equally applied to such dress accessories as hand-bags, belts, buckles, and corsage ornaments.

Wooden beads sewn on to designs consisting of spaced vertical lines, occasionally spreading out like the rays of the setting sun, are extremely effective; graduated groups, too, may be chosen, which should meet at the base on a horizontal band of Greek key or other simple pattern.

A skirt pattern may be large and bold enough to allow in outline a large flower, a carnation or a rose, in beads in the natural colour of the blossoms, or embroidered in natural colours, and outlined in gold or silver beads.

Monochrome effects are extremely useful. Faint shades of silk in grey-greens, or flowers and foliage worked entirely in dun and dove colour, look charming on day dresses, and the bead in its softened harmonies retains its realistic effect in suggesting the roundness of the fruit, though the colour be lacking.

There are only a few flowers that can be worked in beads so as to give their true colouring and contour. Of these mimosa is one. The little perfumed yellow balls with which we are all so familiar are charming worked in gold beads, and the feathery greygreen foliage which accompanies them is a pretty feature, and easier to work than the wide leaf of many other plants.

Some Suitable Subjects

Small bunches of flowers, such as may blossom, with its glossy foliage, guelder rose and heliotrope, can all be well expressed by means of wooden beads. It will be seen, therefore, that although fruit, such as blackberry, raspberry, rowan, and elderberry is best suited for bead embroidery, yet it is possible to depict flowers as well.

Any characteristic of the berry should be carefully noted by the embroidress. For example, the ivy berry has a little point on its apex; this is easily put in with a single stitch of dark green sewing silk at the top of each berry of the bunch.

The holly berry, on the contrary, has no mark on its surface, nor does any mark



A further adaptation of the berry design, suitable for the corner of a cushion

show on the waxen berry of the mistletoe which can be reproduced to the life by a pearl bead of suitable size.

There is no prettier plant for the skill of the embroidress than this old parasitic plant, which is so full of association to us at this Christmas time, and so essentially British in its reminder of the Druidical usages of ancient times. The grey-green of the twin leaves with their slightly yellowed inside fold is an enchanting model for the good needlewoman, while the special forked and wide open stems makes the em-

broidery of this simple plant a real pleasure.

Old Bead Patterns

In the days of our grandmothers bed-pockets and other archaic contrivances were very frequently ornamented with pearl beads of many sizes. These were used to build up a Brobdingnagian bunch of grapes, which stood out boldly without relief or foliage of any kind. Such a pattern must have been very popular, for one meets it in out-of-the-way bric-àbrac and antique shops of the humbler kind on banner screens and other old-fashioned decorative pieces, and, of course, on the inevitable mat which was placed under a glass case of wax fruit or flowers.

The old pearl bead pattern idea made thus with different-sized beads has been utilised for a spray, in which a Louis Quinze bow of gold thread and slightly indicated foliage also appears. The fruit is carried out in gold beads, instead of the old pearls, and the result is always eminently satisfactory.

Sometimes a bunch of beads in a shop window suggests a colour scheme, sometimes the shape or size gives inspiration for a piece of really

artistic needlework.

A Colour Picture

Those who have the joy of wandering may find at Venice strings that suggest fruit and flowers to a colour-loving needlewoman. The traveller who goes to Murano may see a stalwart Venetian digging his spade into a pile of turquoise beads three feet high, and transferring the precious load to a flat-bottomed barge, where, perchance, a lace maker from neighbouring Burano sits on a gold or crimson pile of beads. Steadily she plies her needle on her lace cushion, lest

through wasted moments the *dot* that all the lace-makers are earning be less attractive than it should be.

Meanwhile the spade-worker flings in little sacks of the more precious kinds of beads, and presently, his load complete, he utters the short, sharp cry that has come down from the fifteenth century amongst the boatmen of Southern Italy, and laughing and talking, man and maid cross the great lagoon to Venice, their red and lemon scarves blending with the sunset, their teeth gleaming as white as the pearls in the little sacks.

A Persistent Vogue

Though fashions change rapidly in these days, and the woman who would dress modishly is distressed to think that a fish-tail train may be out of fashion in a few weeks, or the V-shaped 'decollétage, now the exclusive wear of well-dressed women, will soon be seen on anybody and everybody, yet she knows that she is safe in investing in harmoniously tinted beads.

Embroideries touched with them here and there, brocade outlined in them, net and chiffon fringed with them, tassels and panels entirely composed of them, will all be worn, and well worn, too, not only this year, but next, and the year after that.

Bead fancies have come to stay; they have so many useful qualities. Their wear is practically everlasting, for neither beads of glass, metal, or wood perish, but keep their colour to the last. They weight a fabric slightly so that it is held firmly in place. If used on millinery they do not spoil with rain, as do feathers, nor do they ever come out of curl. They

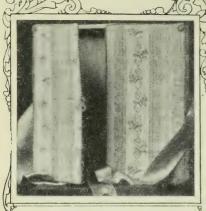
do not get creased like chiffon, nor soil like other fripperies. They can be matched excellently with trinkets for neck or ears, or necklets can be made of the same beads as the dress trimmings. If jewels are to be worn, sapphire beads can be had to match the hue of the stone, or ruby and emerald beads to harmonise with emerald, ruby, garnet or aquamarine jewels.

aquamarine jewels.

It would fill more space than is at our disposal to describe fully the good points of beads as a decorative asset, but the woman who makes them a distinguishing note in dress or millinery is wise.



A useful and pretty bridge purse, with a grape design in beads and an edging and loop of cord to harmonise



Case for lace jabots. Cover two cards 18 inches square with brocade, cut one in half for lid. Four lengths 18 inches long and 2½ inches deep orm the sides



A duster-bag is us ful in any room. Make it of satin, and sew a loop for hanging up



CHRISTMAS GIFTS



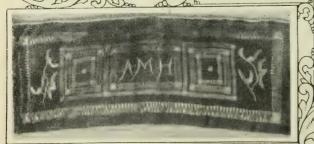
A collar-bag Cover a 9-inch circle of card with linen for the base. A length of card 5 inches deep is required for the stiff sides



Veil-case, 27 inches long, to hold wide veils at their full length. Perfume with powdered orris root



A dainty card-case in silk and embroidery, with pockets in the satin lining



Glove-case in blue linen and ornamental stitchery



Handkerchief-case to match glove-case.





This section forms a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents:

Beautiful Women in History Treatment of the Hair The Beauty of Motherhood and Old Age The Effect of Diet on Beauty Freckles, Sunburn Beauty Baths Manicure

The Beautiful Baby The Beautiful Child Health and Beauty Physical Culture How the Housewife may Preserve Her Good Looks Beauty Foods

Beauty Secrets Mothers ought to Teach their Daughters The Complexion The Teeth The Eyes The Ideal of Beauty The Ideal Figure, etc., etc.

THE ART IAIRDRESSING

0F STYLES DRESSING THE HAIR

By DAVID NICOL, Diploma of Honour at the Paris Exhibition. Coiffeur by Appointment to H.M. The Queen

How to Make Curls-The Marteau Puff-How to Pin Curls Properly-Curls en Papillote

NEARLY every style of dressing needs a parting, either centre or side. Partings are often a stumbling block, and ruin

many a well-made coiffure. They are wriggly or uneven, especially towards the back, and frequently merge into several marked "roadways" just below the crown of the head. This is because the front hair is not divided (or not properly divided) from the back, and no foundation made. If the foundation hair is brushed together, from the crown of the head. it should have no parting, and the division between the side and back is hidden directly the hair is dressed.

All partings must begin from the crown of the head, from the crown to the forehead, from the crown to the ears, from the crown to the nape of the neck, in a semicircular form. Thus all the partings meet in a spot that is

only a spot, and not a large bald place, as one sees on so many heads, through badly made part-

All partings

ings.

must be made quickly. A hesitating, slow movement is fatal, and never leaves a "clean" parting. To make a parting throw all the hair forward, over the Place the face. comb on the crown of the head, and draw it sharply through the hair towards the forehead, afterwards following the division with the fingers. If the first parting is not

quite straight, or

in the right place,

make another,

always starting



The first finger of each hand is inserted in the roll, and How to roll curls. passed round and round each other

from the crown of the head, and working downwards.

Centre Parting, à la Vièrge. This style, the Virgin coiffure, is very becoming to ladies with classical features, and is popular among those who like a marked and original style of hairdressing. But t needs a really beautiful face and a long neck, because it entails a low dressing at the back. Its charm lies in its severe simplicity. There are no waves or dainty, clinging curls in a coiffure à la Vièrge. The hair is parted in the centre, and the front and side pieces French combed. The front pieces are then brushed smoothly across the head, and drawn towards the eyebrows and ears. The side pieces are also brushed, and drawn down to follow the same lines, partially or completely covering the

ears, and finishing low down at the base of the skull. To this severe style, which has seen a big revival lately, any ornamentation may be added. A few loose curls à la Grecque, but placed low in the neck, or one large, loose knot, are the most suitable and becoming additions.

Centre Parting, Louis XV. This style is also made with a centre parting, but with Pompadour sides. It is a complete contrast to the Virgin style, and needs wavy or waved hair to look really nice. Instead of being drawn as flat as possible, the hair is left in large light puffs, and pushed well forward over the forehead, and outwards above the ears. The front and sides are divided several times, and French combed. To pin curls, insert the pin into the inside of the roll of hair, parallel with the head Both front pieces are

then twisted to form a decided puff, the sides being lifted to meet them, but with a division left between. This fluffy style is very like the hairdressing of Louis XV.'s reign. At that time the hair was arranged in a series of puffs, taken from a centre parting, and carried right round the head. But though in puffs, the hair was then dressed quite close to the head; and it was not until the reign of Louis XVI. that all hairdressing became terribly exaggerated and over-elaborated. The modern mode is a very modified, lightened edition of the Louis XVI. style, and of the Josephine, though without the powder of that period.

Considerable confusion seems to exist regarding the use of powder for fancy or classical headdressing. So many people imagine that every old-fashioned coiffure must be powdered; I have even seen an early Victorian coiffure powdered! classical styles are by no means all poudré. though the Josephine mode is an instance to the point. Among hairdressers, amateur and professional, the motto seems to be, "When in doubt—powder!"

On Partings

The Side Parting. A side parting is a very becoming and adaptable form of hairdressing, and infinitely smarter than a centre parting. But it needs a really lovely face and good features to set it off, and needs dressing up to. Therefore, let the average girl beware of the side parting. A smart woman never looks better than with her

hair dressed in this manner, though it has a certain hardness. Ladies part their hair on the right side, as a rule, and draw a large wavy piece across the head, lifting the waved side pieces to meet it. Let me warn ladies that a side parting is hopelessly dowdy, and really unadvisable, unless the hair is waved, or naturally wavy, and is only suitable for girls who cultivate the elusive chic in preference to the clingingly, appealingly attractive mode.



The Curl

For every style of coiffure curls are highly fashionable today, and show every sign of remaining in favour. All curls owe their derivation to the forehead curl, that was once all the rage, especially when fringes

were extensively worn.

Small forehead curls—facetiously known as kiss curls—were a moderation of the fully curled fringe; they were arranged with much care, and were supposed to be tre-mendously fascinating. All curls, from the early Victorian ringlet to the modern marteau puff, are supposed to be natural ringlets, lifted en masse to form part of a coiffure, when the wearer no longer wears her hair down her back.

The whole art of making curls lies in getting them to look as natural as possible. That result is achieved in two ways—by making the curls lightly and yet securely, and by placing the pins through the curls in such a way that they are quite invisible, and the curl appears self-supporting. There is a

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great deal of art—seldom valued at its true worth—in pinning curls. The best made curls, when badly pinned, look stiff and amateurish. The curls on most up-to-date coiffures are technically known as marteau puffs. This term forms a curious reiteration, for the word "marteau" means a puff. So in saying marteau puff one is only repeating the same word; but French terms in hairdressing, as in other arts, always sound impressive.

A marteau puff is a charming addition to any hairdressing, but it must be skilfully made. Those hard, stiff rows of "sausage" curls, seen plastered across so many heads, are enough to kill curls for ever. They look dull and thick; and are usually secured at both ends, and in the middle, with pins that are horribly apparent. Instead of looking like dropping ringlets, hanging in a cleverly

disordered bunch, these "sausage" curls are more like clumsy pencils, chopped up, and glued to the wearer's head. They lack the very essence of a curl, which is its lightness. Natural ringlets are never heavy, and are composed of very little hair. Let every lady, when next making her tresses into curls, have in her mind's eye a bunch of ringlets, which she is lifting into position, and pinning lightly here and there.

To secure this lightness and feathery aspect in curls, very little hair must be used in their composition. A curl does not depend on the amount of hair in it for its beauty. It only needs to be

carefully French combed, brushed, rolled, and perfectly pinned to acquire perfection; and so the less hair used, the better. Many ladies, with long, thick hair, make a great mistake in using all of it for curls. This is a foolish proceeding, because long, thick, straight hair makes bad curls at any time, though charming when utilised for coils, knots, or plaits. Also, when the hair is thick and ladies persist in using it only for curls, they have to put much hair into each curl, or they would never come to the end of it. This combination of circumstances—easy to avoid—produces curls that are anything but what they should be. A quantity of hair should be partly used for curls, as little as possible being put into each curl, and the rest gracefully twisted round the bunch, to which it is a becoming finish.

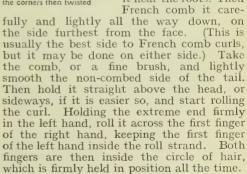
For short, thin hair there is no style more

effective or full of possibilities than marteau puffs. Not only does the hair divide to good advantage, but the woman whose hair is short is able to dress her own curls more satisfactorily and easily than if she had to stretch her arms out of their sockets to reach the end of each tail. Though all curls are not actually dangling away from the head, as in the true Grecian coiffure, every curl should appear to be resting like a feather on the head. The natural inclination of all curls is to drop downwards; and it is well to remember this when pinning them, allowing them to follow their natural line and appear at a downward angle, as though lightly touching the head.

How to Make Curls

Having dressed the front and side hair, and tied the foundation—an essential pre-

liminary—it is time to start making the curls. It is best to have some idea of the ultimate shape and position of the curls, before rolling and pinning them. While making them, look at the back of the head, from time to time, with a handglass, as it is easier to alter positions or fill up gaps before all the hair is dressed. Divide a piece of hair from the foundation about the thickness of an ordinary lead pencil. Turn the remainder of the hair forward, or let it hang down the back, according to the place in which the first curls are to be fixed. Lift the divided hair above the head with the left hand, holding it near the roots. Then





Curls "en papillote," showing how the hair is placed in the triangular piece of paper and the corners then twisted

Completing and Pinning

The fingers are then passed round and round each other, this procedure shortening the strand of hair with each turn, and increasing the curl in size and width as the BEAUTY 3600

hair grows thicker. When the curl has been rolled to the required length—leave enough hair unrolled to move the curl in any direction—withdraw the right-hand finger from the curl, which then rests round the left-hand finger, perfectly

opening. Both prongs are placed inside the curl, parallel with the head, and not at right angles to it as so many amateurs suppose. Pins must never be placed with one prong inside the curl and the other outside, because, when it is driven



A charming example of curls arranged lightly on the head. The softly waved hair over the forehead suits almost every face Designs by David N.col, 50, Haymarket, London

rolled and secure. It is then ready to be pinned.

The left hand, holding the curl, places it exactly where it is to be fixed. The pin is then inserted into the inside of the roll of hair, about a quarter of an inch from the

through, the end of the pin will be plainly visible, and form a ridge across the curl, besides preventing it being pulled out. Having placed both prongs of the pin inside the roll of hair, work them through it, in zig-zag fashion, catching the under-hair

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to the curl with each incision of the pin. As the pin goes in, the finger is gradually withdrawn—not all at once—and the pin is finally driven under the curl, about a quarter of an inch from the other end. So when the curl is fixed no part of the pin can be seen, as it starts and finishes inside the curl at a short distance from both openings. In this way the curl is securely attached to the head, in a perfect puff, and can then be pulled out as much as is necessary without shifting the curl or the pin. Curls made and pinned in this way will look as light and natural as is possible in hair that is not detached from the head, and naturally wavy.

Artificial Curls

When artificial postiches are used for curls they are almost invariably made of naturally curly hair, and, once they are rolled up, will stay as they are placed. They are, therefore, "dressed"—i.e., made into the desired number of curls—off the wearer's head, and afterwards lightly fixed to the coiffure. They must be carefully rolled up, as if they were growing hair; and the great art lies in pinning them properly. Naturally, hair should never have a pin inserted through the curl itself, but above it. Since the hair will stay in a curl, once it has been rolled, it is only necessary to fix each one lightly in the exact place required, for a bunch of curls, if quite unattached, is apt to fall together in a lump when the wearer moves her head. Holding each curl lightly in the proper place, pin it to the under-hair just above the puff, each curl having a piece of unrolled hair above it.

The straight part of each curl being thus securely attached to the head, the finger may be inserted into each one, and the curl coaxed downwards, in the way it would naturally fall. Natural ringlets, if lifted to form a dressing, would always fall downwards, clinging to the head; and that is the effect that should be obtained with artificial curls.

Ladies with scanty tresses, not possessing artificial hair to eke out their own, are often anxious to make a bunch of loose, hanging curls, à la Grecque, but their lack of knowledge restricts them to the tightly rolled and fixed "sausage" curls. Now, it is perfectly easy for any lady to make a bunch of ringlet curls on her own head, and out of her own hair, with very little trouble and expense. The method is called making curls "en papillote"—in paper. The necessary materials are a little hair, a few

pieces of white paper, and a pair of round, flat irons, like large pinchers, which may be procured at any stores, and are used, heated, for pressing the curls "en papillote.".

Curls "en Papillote"

Pieces of paper, about four inches square, must be folded corner to corner, and divided into two three-cornered pieces. Next, the first strand must be separated from the tail—the hair having been dressed in front and left with the foundation hanging. A piece of paper is then placed under the extreme end of the divided strand, with the straight side of the paper near to the head. Starting with the very end of the strand, the hair must be wound round and round, on the paper, in the form of a large, flat penny. Great care must be taken to round neatly the ends of the strand into a circular form, or, when the curl is undone, a few straight ends will stick out.

Having rolled the hair round nearly to the end, fold the rest of the paper over the flatly coiled hair and twist the ends firmly together. The curl is thus enclosed in a sort of bag.

The rest of the hair can then be placed "en papillote," in precisely the same way. When all the curls are ready, heat the pinchers, not making them too hot, and press each paper bag very firmly, holding the iron over it for several seconds, and gripping it closely.

Advantages of This Method

When the papers are taken off, a bunch of hanging ringlets will be discovered, which look almost like naturally curly hair. They may then be lifted into any position; and the hair not only goes much farther when treated in this manner, but is much easier to dress.

Curls "en papillote" may be trusted to last through a dance, or dinner and theatre party; and the next morning the remnants of curliness make the daily hairdressing process quicker and easier. Before Marcel waving became general, the "papillote" method was always used for waving hair.

Ladies who are in the habit of complaining that their hair is too thin or skimpy for them to make anything of it will be well advised to try it "en papillote." And let them always remember that the less hair used the better. Any lady can make curls "en papillote" for herself with a little practice; or it is quite easy to instruct a second person, according to the above directions.

To be continued.





BEAUTY CULTURE FOR WOMEN DIET AS AN AID TO BEAUTY

Continued from page 3354, Part 28

The Value of Vegetables—The Secret of a Milk-and-Roses Complexion—Denying the "Sweet Tooth" Essential—The Humble Onion as Beauty's Friend—A Diet of Carrots—The Virtues of the Lemon—Water as a Beverage

ALWAYS with the proviso that any particular article of food does not disagree, all vegetables are good food for the complexion—cabbages, spinach, cauliflowers, carrots, lettuces particularly so because of their anti-scorbutic properties. Cress and celery "clear the blood," so do all kinds of fruit, especially oranges and apples. Fruit is valuable for any meal, but especially in the morning; and a well-known beauty with a "milk-and-roses" complexion eats apples, raw or cooked, for her supper, and the juice of a couple of oranges before breakfast, instead of the usual morning cup of tea.

A Beauty Secret

Another woman who retained a clear, fresh complexion till long after she attained fifty years of age was in the habit of living upon liquid food, such as beef-tea and milk and the juice of fruits. This plan might easily be neither practicable or suitable, but the prescription of a physician to some of his lady patients works wonders when the constitution has been tried by late hours and elaborate meals.

This physician advises a rest cure for both body and appetite. The patient is advised to leave beaten tracks, to sleep as much as possible, to rest for hours on the back, and to have bread-and-milk for the three imeals a day, the last meal being no later than at seven in the evening.

Correct Diet Essential

It is no easy task to restore a complexion to its original beauty, and a great deal of self-denial has to be practised. For a woman with a "sweet tooth" it is not an easy matter to refuse the indulgence when confectionery is offered, nor is it always convenient to get the well-prepared meal, which should never give place to tea and pastries, or ready-to-hand "snacks." Good plain food, taken at regular times, will do more for the complexion than any cosmetiques, since Nature always rewards regular habits.

The woman who wants a good complexion avoids drugs of every kind, and looks to

vegetables and fruits for help when the system seems to require purifying. The onion is her best friend, because of the sulphur it contains. Cabbage, as has been said, purifies the blood, whilst spinach contains iron, and is good therefore for the too-pale complexion. Onions, cabbage, and spinach have a laxative tendency.

A beauty specialist has advocated a diet in which carrots play an important part, but as carrots disagree with so many people their value as a beautifier seems small.

Turnips, on the other hand, are wholesome and laxative, whilst potatoes have anti-scorbutic properties.

The lemon as a complexion improver has no equal, though the onion is not far behind. Many beautiful women have used lemons daily—with rich foods in order to aid digestion; with a little hot water and sugar after a meal to aid the liver; two or three times a day, and in any form, when stoutness threatens; as hot lemonade last thing at night for sleeplessness; as cold and strong lemonade in the morning, and fasting, to cure constipation and to brighten the eyes.

The Value of Water

Tomatoes act upon the liver. As they contain iron, their use improves the condition of the blood. The same thing applies to strawberries. Small seeded fruits act as laxatives; acid fruits purify the blood. Finally, water, although it is a food and a stimulant, is noticed here because of its medicinal qualities. Its use purifies the system, aids the digestion if taken after a meal, and is a laxative if taken in the morning fasting. Hot water stimulates, and is therefore a powerful aid to the digestion.

Generally speaking, when trying to improve the complexion by attention to diet, one works on the rational principle that if Nature be not impeded she will work quickly and efficiently. The way cleared, she will then "work up" her material (diet) in a way no artifice can copy, and the complexion she will make will therefore be

matchless.

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THE STORY OF THE PATCH

By Mrs. A. P. BUSH

Continued from page 3459, Part 29

The Patch as a Wile of the Cunning Beauty—Patch-boxes—Pictorial Patches—Party Badges—A Coach and Horses on a Lady's Brow—A Quaint Diatribe

The chin and corner of lip were favoured positions for a patch, but the cheek or brow were possible locations. The wearer knew that the eyes of all beholders would involuntarily travel to this conspicuous mark, and a dimple or a well-arched eyebrow, a lovely droop or curve in a lip, or the transparent veining of a temple were graces to which special attention might be called. In a beautiful mezzotint of Mrs. Brooks, a well-known actress of the time of George I., the patches are arranged to call attention to the fair wearer's fine dark eyes.

At first the use was quite artistic and comparatively simple. Like the narrow band of black velvet upon an ivory neck, these patches heightened the porcelain delicacy of a dainty colour scheme and enhanced the perfection of a toilet composed of artifice; but soon a secondary meaning crept into the practice, and the little bits of plaster were cut into dainty shapes such as hearts, crescents, stars, and other simple and effec-

tive forms.

By degrees the fashion grew, and the patchbox was as necessary an article as the comfit-box and the snuffbox, and much graceful and artistic work was lavished upon these tiny receptacles.

Jewels and carvings, miniature scenes of Cupid and Venus of exquisite finish, distinguish these pretty toys in which men and women of fashion carried their reserve ammunition of patches, which were some-



Patches were sometimes so arranged as to call attention to the fair wearer's eyes



A woodcut published about 1666 shows a mercer with fan, mask, and scarf, and displayed on his face several patches "as worn this season."

times exchanged as a gage of affection. In one of Molière's plays there is a scene in which a duchess exchanges patches with one of the Duke's pages, and he, in his agitation, swallows the minute fragment he is moistening, and turns his maladroitness to account by saying he feels it sticking to his heart—a scene which, in spite of the

playwright's exaggeration, proves that the vogue was prevalent and popular.

The fashion at its height reached ridiculous extravagances, and artists specialised in producing patches of remarkable elaboration, in which tiny windmills, ships, and even coaches-and-four were depicted, ladies vieing with each other in the microscopical perfection of their plaster embellishments.

This competition raged for a time with growing extravagance—hunting scenes, statues, and sometimes profile portraits were devised; indeed, it is said that Silhouette, the artist who gave his name to the black profile portraits which our great-grandparents favoured, derived his idea from the patch-cutters of a

previous age.

The vogue for pictorial patches waxed to great lengths, and then as swiftly died, leading to the adoption of the plain patch as good form. Soon a fresh complication ensued; these spots, which had been used as secret signals between lovers, became the indications of political allegiance. Whig and Tory wore them upon different



At one time great extravagance was shown in the design of the patch.
A coach and four, crescents, and stars were all employed

sides of the face, and Steele tells us that a certain wavering publicist "wore a patch upon both sides"—by which, we suppose, he meant that he changed his party or appeared friendly to both.

In Queen Anne's reign, when patches were worn to mark the difference in political

views, "The Spectator" writes:

"About the middle of last winter I went to see an opera at the theatre in the Haymarket, where I could not but take notice of two parties of very fine women that had placed themselves in the opposite side boxes, and seemed drawn up in a kind of battle array one against another. After a short survey of them I found they were patched differently, the faces on one hand being spotted on the right side of the forehead and those upon the other on the left.



The heroine of one of Hogarth's pictures is shown wearing the patch in the manner here illustrated

I perceived that they cast hostile glances upon one another, and that their patches were placed in those different situations as party signals to distinguish friends from foes.

"In the middle boxes, between these two opposite bodies, were several ladies patched indifferently on both sides of their faces, who seemed to sit there with no other intention but to see the opera. The righthand body of Amazons were Whigs, the left Tories, the middle neutral."

This use of the patch was at its height in the closing years of Queen Anne's reign, but continued after the Hanoverian régime had begun, and had a more treasonable meaning. Indeed it is said that patches were near to being forbidden in England as the tartan kilt was in Scotland, but they came to a natural end after all.

The vogue dwindled towards the close of the eighteenth century, and entirely



A curious arrangement which, combined with the band of black velvet, was worn to enhance the charms of a porcelain-like complexion

disappeared when powder went out. There are very few portraits with patches existing, principally because they were a candlelight adornment for the most part, but one or two are to be found in eighteenth century collections, and the patchbox is a fairly common object in museums.

Hogarth shows us a world in which patches were pretty frequent, and the beauties of Vauxhall and Ranelagh were

among the latest to flaunt them.

Possibly one of the reasons which led to their abandonment may have been the fact that plaster is cheap, and when the swell mob and disreputable characters entered into competition with the beau monde, the patch was doomed to die. Thus is it with every caprice of fashion.

To be continued.



This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with:

The House

Choosing a House Building a House Improving a House Wallpapers Lighting

Household Recipes

How to Clean Silver

How to Clean Marble

Cleaning

Housekeeping

Labour-saving Suggestions, etc.

Heating, Plumbing, etc. The Rent-purchase System How to Plan a House Tests for Dampness Tests for Sanilation, etc.

Servants

Wages Registry Offices Giving Characters Lady Helps Servants' Duties, etc. Furniture

Glass Dining-room
China Hall
Silver Kitchen
Home-made Furniture Bedroom
Drawing-room Nursery, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

FLORAL WINTER DECORATIONS

Winter Treasures of Leaves and Fern—The Blue-grey Thistle Heads, Honesty and Statice—Cape Gooseberries—Bulrushes—How to Dry Beech Leaves and Bracken—Cutting Thistles—Various Colour Schemes for the Winter Bouquet—Choice of Jars—How to Lengthen Short Stalks

It is rather a problem when winter comes to know how to replenish—without undue

outlay upon cut flowers—the many jars, bowls, and vases which have been so easily filled during the spring, summer, and autumn months.

There is, however, a wide choice of winter treasures to be found in the garden, or even amongst the fields, streams, and hedgerows, with which the country dweller, at the cost only of a little forethought and trouble, can prepare the materials for a variety of "winter bouquets" which will bring colour and cheerfulness into the house as though it were filled with the overflowing wealth of summer time.

The town dweller, too, will find that the

nearest florist will gladly undertake to supply, at the cost of a very few shillings, the neces-

with which to decorate the house throughout the winter. One special advantage in these dried decorations lies in the fact that, once arranged, they require practically no looking after for weeks at a time.

First on the list of the winter bouquetmakercomesthe highly prized Cape gooseberry, or Chinese lantern, as it is aptly called, dearly beloved of artists for the sake of its flame-coloured seed pods, which when dried keep their glowing colour for a year or more.

Then come honesty, and the delicate white, mauve, and yellow statice, or sea lavender,



The russet beauty of dried beech-leaves is greatly enhanced by a vase of dull green pottery

as it is so often called, in two sizes. The feathery variety closely resembles gypsophila, and dries beautifully, giving a feathery



A floral harmony of vivid orange and green, the gummed leaves of the Cycus palm and a handful of Cape gooseberries

lightness to a dried bouquet unobtainable

in any other way.

Bulrushes, giant thistles, teasels, tinted beech leaves, and carefully dried bracken fern, are all invaluable; while branches of pine, bearing their load of tiny fir cones, and trails of ivy, branches of laurel, fir, and other

evergreens, not forgetting the invaluable box from the nearest shrubbery, come in delightfully. Long green Cycus palm leaves (costing from 4d. to 8d. each, according to size), and small white Pampas grass-both the drooping and the spear-headed variety which can be obtained from any florist's -complete the list.

Upon the opportune gathering and careful drying of these various treasures much of the subsequent success depends. For, with all such decorations, it is essential that the natural graceful bearing of the flowers, rushes, and leaves should be preserved, so that each frond and spray will carry with it its own natural characteristics.

Cape gooseberries should be cut with the longest possible stalks before the lower lanterns on each stem begin to dry up and

lose their beauty. They should be carefully tied in bunches and hung up, head down-wards, to dry, care being taken that each lantern keeps its graceful shape, and is not crushed flat by its neighbours.

When all the green foliage has shrivelled up, and the stems are perfectly stiff and dry, the leaves may be picked off and the lanterns only left hanging to the stalks, when they

are ready for use.

Honesty should not be cut until it is quite dry and brittle. It should then be tied in bunches and hung in a dry place, when the outer covering of the seed pods may be readily removed, leaving only the delicate white discs.

How to Cut and Dry

Statice should be cut when in full bloom, on a dry day, and placed in rows on sheets of newspaper to dry, care being taken not to bend or break any of the delicate stalks.

They should be moved every other day until quite dry and stiff, when they are ready

Bulrushes should be cut directly they are in full bloom, and carefully laid out on a barn floor to dry. It is important that each rush leaf should be spread out in a natural position, in order that it may set properly when dry.

Put each bulrush separately on a couple of newspapers, and move them every few days until the leaves and stems are dry and brittle. In cutting bulrushes, lay in a stock of various sizes, for the smaller ones are very useful for mixing with other things.

Beech leaves must be gathered on a dry

day. Tiny delicate branches should be chosen. those which have been thoroughly dried tinted by the sun, just before the leaves left ungathered would show symptoms of falling or shrivelling.

Choose graceful sprays, with small, delicately shaped leaves for introducing into bouquets, besides larger branches, which, when dry, will make glorious patches of colour arranged in big brass or

copper bowls. In order to dry beech leaves, take several layers of newspaper, and arrange a single layer of sprays and branches upon them. Cover with some more sheets of newspaper, and place heavy books upon them, distributing the weight evenly, and leave for two or three weeks in a warm room, when they should be beautifully dried, pressed and set.



Dried bulrushes are effective in a tall blue and white

Bracken fern should be picked on a dry day. Choose fronds which have been deeply bronzed by the sun, and place between papers to dry in exactly the same way as the beech

The fern fronds may, with advantage, be placed between sheets of blotting-paper

instead of newspaper.

Giant thistles and teasels are a specially uncommon and delightful winter decoration, but it is a rather painful matter to gather them, for they are very spiky.

The best plan is to let them remain growing in the field until they are in their perfection of foliage and bloom, and to go, wearing thick gloves and armed with a knife, to gather in one's harvest, scraping the spikes away from a foot or so of the stem to make a smooth handle by which they can be carried.

If already partially dry and quite stiff, place them in a drainpipe or old umbrellastand without water for a week or two, when they will be ready to arrange; or, if the sap be still in them, it is better to lay them down upon sheets of newspaper, lest leaves and flower heads should droop, until thoroughly dry and set. If there is a high loft with crossbeams at one's disposal, each stalk of thistle may be hung up head downwards to dry, thus avoiding the danger of its flattening the side upon which it lies.

A Charming Arrangement

By November one's collection of dried specimens should be complete, and the decorating of the house for winter may be set about in earnest.

Place the taller bulrushes in a tall vase of the "drainpipe" shape—a blue-and-white umbrella-stand does admirably if the family collection of umbrellas and walking-sticks can be accommodated elsewhere—and if a



A subtle winter harmony can be arranged with beech leaves, bracken, statice, Cape gooseberries, and grey-green teasels

second tall, deep, blue-and-white china jar is to be filled, let it contain a bunch of giant thistles. The blue-grey flower heads and foliage of these giant thistles would look equally delightful in an old-world copper jug or jar of narrow, high proportions,



A pretty arrangement of dried beech leaves, teasels, and dried bracken in a blue-and-white china jar

especially if placed upon an old oak chest against a dull white wall.

Three or four small bulrushes, a few sticks of honesty, and a couple of sprays of the finest white and mauve statice, look very decorative arranged in a narrow-necked copper jug or jar, as may be seen in the illustration, where it is seen placed to fill a

To make a really artistic winter nosegay for drawing-room or boudoir, fill a silver vase or precious china jug—or, failing either of these, a jar of leaf-green pottery looks well—with a light arrangement of honesty and tall fine statice, with some shorter sprigs of white and yellow statice of the larger variety, and fine, well-shaped sprays of flame-coloured Cape gooseberries to give delightful colour to the whole.

Weighting the Vases

For the smoking-room or library, nothing looks more effective than a great jar of golden brown beech, and a similarly filled jar is most beautiful placed on a corner of a grand piano to adorn a sitting-room.

A brown-and-white bouquet composed of dried beech branches and dried bracken fern, drooping and spear-head Pampas grass, honesty, and small and large white statice, is highly effective arranged in a green glazed pottery jar--the colour of a lily-of-thevalley leaf—placed on top of a carved wooden bedpost, such as are commonly used for fern and lamp stands, on either side of an opening from a corridor, or in the centre of the hall.

For a studio, where masses of colour and simplicity are most appreciated, fill the available receptacles with masses of Cape



gooseberry or branches of beech and bracken,

avoiding mixed effects.

Where slenderly made vases and jars are filled with dried flowers and ferns, there is great danger that, being somewhat topheavy, a sudden gust of wind through the opening of a window or door may upset them; it is therefore advisable to half-fill them with shot or dry sand, in order to give them ballast. The sand sold in bags for cage birds is beautifully clean, and answers the purpose admirably.

The Use of Fresh Evergreens

Branches of fresh evergreen in jars and bowls filled with water placed about the house give a delightfully fresh aspect to living-rooms in winter, and effect a great economy in flowers. A supply brought up to town after a week-end visit to the country will last fresh for at least a month if the water is changed twice a week.

The ends of the stalks should also be held under a tap to thoroughly clean them, and the whole collection of evergreen, laurel, laurestinus, fir, and box placed in a bathful of tepid water and left for half an

hour once a week.

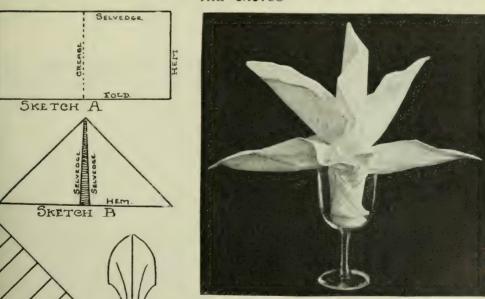
Box and laurels each look best alone, arranged in tall branches; fir and laurestinus look well together; and fine sprays of green box make a delightful decoration for a mantelpiece. Arrange in tall specimen vases of clear white glass, placed in a row at equal distances apart. Sprays of tinted ivy in little Chinese or Japanese or glazed pottery bowls, placed here and there, have a novel and charming effect.

Gummed Cycus palm leaves of vivid emerald green make a bold and splendid-looking "floral trophy" arranged with a handful of Cape gooseberries in a tall, deep, green pottery or blue-and-white china vase; while for those who like bamboo—and the plain dark brown variety is by no means to be despised—will find that one of the long bamboo holders, with notches cut above each joint for the accommodation of a little nosegay, will add a pleasant touch of colour in a dark corner, if filled with short sprays of small Cape gooseberries and fronds of dried bracken fern.

Sometimes, when arranging a large and imposing "trophy," the stalks of the Cape gooseberry and statice will be found annoyingly short. To remedy this defect, get a reel of fine green-covered millinery wire and twopennyworth of short, stiff, cut wires from the florist's. It is then an easy matter to attach a couple of stiff wires to the bottom of each spray, thus adding to their height by some four or five inches.

HOW TO FOLD TABLE NAPKINS

THE CACTUS



1. Lay the napkin, right side up, on the table.

SKETCH D

- 2. Fold it in half, selvedge to selvedge (Sketch A).
- 3. Fold hem to hem, making a crease down the centre (Sketch A).

4. Reopen (Sketch A).

SKETCH C

- 5. Fold the selvedges to the centre crease to form a triangle (Sketch B)
 - 6. Turn over the triangle.

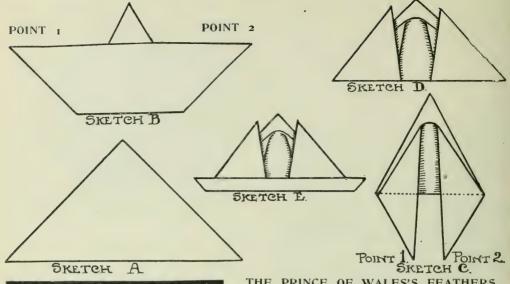
corner, to make the small triangle (Sketch c). 8. Fold from the lower corner in five even

pleats (Sketch c).

7. Fold the right-hand corner to the left-hand

9. Lift up, as in Sketch D.

10. Turn sideways, and draw the corners downwards, right and left, in the form of petals, and place in a glass (see photograph).



r. Lay the table napkin (which must be

square) on the table, right side

this

up. 2. Fold it to find

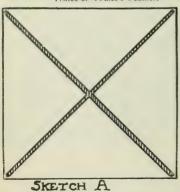
corners to the centre (sketch A). 4. Repeat

again fold the corners to the centre. 6. Place the fingers of the left hand firmly on the four

the centre.



Prince of Wales's Feathers



folds in the centre (Sketch B).
7. With the right hand draw up

each of the under points or petals, the last four being pulled firmly to make the lily a good shape.

8. Place in a glass, as in photograph. Sketch B.

THE PRINCE OF WALES'S FEATHERS

1. Lay the table napkin right side up on the table.

2. Fold in half, corner to corner, forming a triangle (Sketch A).

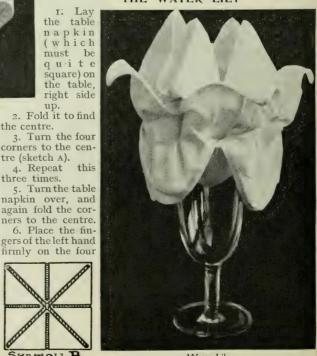
3. Take the folded side of triangle, and fold upwards to within two inches of the top corner (Sketch B).

4. Take points I and 2 in Sketch B, and bring down, as in Sketch c.

5. Turn up the two lower corners (1 and 2), as in Sketch D.

6. Turn up a fold about two inches deep, as in Sketch E. 7. Stand up the pattern, and twist it round, tucking the ends together, and fold back the two outer petals (see photograph).

THE WATER LILY



Water Lily

THE ROMANCE OF OLD CHINA OLD STAFFORDSHIRE WARE—TOFT, ASTBURY, TWYFORD, AND SHAW

By Mrs. WILLOUGHBY HODGSON

Author of "How to Identify Old China" and "How to Identify Old Chinese Porcelain"

"Tygs," "Piggins," and "Cradles"—"Chargers"—Why Old Trenchers are so Large—How an American Election was Lost—The Wiles of Old-world Buttermakers—Thomas Toft and His Ware—Combed Ware—An Improved Process Due to an Accident—The Work of the Astburys

The last article (page 3342, Vol. 5), dealt with some of the quaint wares and vessels made in Kent and Middlesex in the seven-

teenth century, the uses for which have in these days died out.

These vessels were also made in Staffordshire, in the seventeenth and eighteenth centuries, where, as we have seen, pottery was manufactured from very early times. The "tyg," a kind of loving cup with many handles, the "piggin," with a handle at one side only, and the " cradle " were all popular. The cradle was used to hold presents. It was an exact model of the old wooden article upon rockers, and there is little doubt that it was the forerunner of the silver cradle presented by his colleagues to a

present-day mayor on the occasion of a birth in his family during his year of office.

In addition to these, large dishes, known as "chargers," were

as "chargers," were made, some of which adorn our museums to-day.

It may not be generally known why these articles were of such vast circumference; indeed, in these days when china plates and dishes are in common use, even in the homes of the poor, it is difficult to realise how comparatively short a period has elapsed since these "common" utensils were unknown.

The plate was an article of which each individual member of a family did not enjoy the sole use at meals; two or more people shared, and children were never allowed one apiece. Plates used by the rich were generally of pewter, or even silver, but many persons of means used fine wooden trenchers beautifully turned and

made of poplar and other white woods, a rougher kind being used by commoner folks. These trenchers were sometimes oblong in shape the more easily to accommodate several eaters.

A true and amusing tale is told of an American citizen who lost an election because he allowed his children a trencher each at meals. It was felt that such indulgence and pride in a parent could not be tolerated, and that the enormity of his offence must be brought home to him. When the reason for his rejection was confided to him he explained matters by saying that a deceased relative having been a turner by trade, he possessed a superabundance of these articles. As,



From the South Kensington Museum

The "piggin" was an antique vessel with a handle at one side. The example shows one in buff-coloured earthenware coated outside with "combed" white and brown slip and raised devices

From the South Kensington Museum

however, his action had given rise to offence it should not occur

again.

Horace Walpole tells us that, as late as the middle of the eighteenth century, the Duke and Duchess of Hamilton sat at meals upon a daïs at the head of their table and ate from the same plate, as a tribute of regard for past customs and a token of unity in old age.

The "tyg," the piggin," the "cradle," the "candlestick," and large round and oblong dishes, were in these early days decorated with slip in the

method described in the article, page 3340, Vol. 5. Dr. Plot, who wrote in 1686, says that three colours were used—namely, orange slip, white slip, and red slip.



A charger, or large dish, in enamelled earthenware, with a seated figure of Queen Anne and the letters A.R. These dishes were of large size so as to serve more than one person at a time

From the South Kensington Museum

of this Act, en-deavoured to cheat their customers. "The butter," he says, "was before sometimes laid good for a little debth at the top, and bad at the bottom, and sometimes set in rolls only touching at the top and standing hollow below at a great distance from the sides of the pot. To prevent the little Moorlandish cheats (than which no people whatever are esteemed more subtile). factors keep surveyor all the summer here, who, if he have

before the passing

ground to suspect any of the pots, trys them with an instrument of iron, made like a cheese taster, only much longer and larger, called an auger or butter-boare, with which he makes proof to the bottom of the pot.'

These butter-pots were of cylindrical form; they are now rather rare, but the common folk in Staffordshire still speak of "pot butter." At Tinker's Clough, in Staffordshire,

Thomas Toft manufactured slip-decorated ware in 1660 and the following years.



A plate of Staffordshire ware having a yellow ground with relieved figure of a mermaid in brown, and a latticed border, with the name of the maker, Thomas Tott

From the South Kensington Museum

Amongst the earliest productions of the Staffordshire Potteries were butter-pots. These were the principal manufacture of Burslem, and in 1661 an Act of Parliament was passed to control their size and weight.

Dr. Plot says they were to be " of a certain size, so as not to weigh above six pounds, and yet to contain at least fourteen pounds of butter." He then relates some of the devices by which the country people had,



Coffee-pot of red earthenware, decorated with applied devices in white slip, produced with small metal stamps, and covered a yellow glaze. An excellent example of the work of John Astbury

From th South Kensington Museum

His name frequently appears in the de-coration as in the plate illustrated. This old-world potter had ambitions for his wares, and did not hesitate to portray the human figure in The coloured slip. mermaid, a lion ram-pant, and "the pelican inher piety," plucking her breast for her young, are designs which may be found, with the name "Thomas Toft," upon the dishes.

Combed ware was also made, and was produced by covering the body with a thin coating of slip in a contrasting colour. This was afterwards grained with a comb in the way that a house-decorator in our own time combs paint to imitate the grain in wood.

Readers of Every Woman's Encyclopædia will remember that in our article upon the Elers Brothers, page 2745, Vol. 4, it was related how two men named Astbury and Twyford, by feigning idiocy, gained admittance to the works at Bradwell Wood, and there learned the secrets of the wares made by the Elers. These men did not hesitate to use the knowledge they had gained so unfairly, and they afterwards copied the



Coffee-pot and cover with an orange ground, and raised scroll foliage in white clay. The inside of such pieces was often washed with white clay

From the South Kensington Museum

red and other wares made by the brothers.

John Astbury was shrewd man of business, and had considerable powers of imitation. His wares never equalled those of the Elers in fineness of texture and good workmanship, but he invented new bodies by using clays and mixtures of clays, which, when burnt in the kiln, became orange, red, fawn, yellow, buff, or chocolate, and he improved these colours by the glaze.

In our illustration will be seen a coffeepot by John Astbury with applied ornament of stamped Devon or pipeclay in white on the coloured ground. The second coffeepot is ornamented in more ornate style, and is probably the work

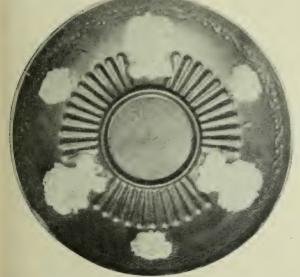
of his son, Thomas Astbury, who commenced business at Shelton in 1723.

To the elder Astbury is attributed the discovery and introduction of flint into Staffordshire earthenware—a discovery which has done more to improve English earthenware, perhaps, than any other. And his discovery, needless to say, was the result of an accident.

The applied ornaments found upon this ware take the form of crowns, harps, heraldic devices, shells, stags, lions, and birds. On the inside the cups, teapots, jugs, and other vessels are often washed with white clay.

It is not known whether John Astbury and his fellow conspirator Twyford became partners, but we find that Twyford made wares of similar description and copied those of the Elers.

After their death the work was taken up, copied and improved by other Staffordshire potters, two of the earliest being Dr. Thomas Wedgwood and Ralph Shaw, of Burslem.





Cup and saucer of red earthenware, moulded in relief and decorated with applied devices in white slip, produced with small metal stamps, the whole being covered with a yellow glaze. Made by Thomas Astbury or his father

LOVE SCENES IN PICTURES



From the painting by 9. W. Godward]

YES OR NO?

[By permission of the Berlin Photographic Co.



WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

In this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, among many other subjects, are

included:

Famous Historical Love

Love Letters of Famous People Love Scenes from Fiction Love Poems and Songs The Superstitions of Love The Engaged Girl in Many Proposals of Yesterday and To-day
Elopements in Olden Days, etc., etc.

TRUE LOVE-STORIES OF FAMOUS PEOPLE

THE TRAGEDY OF HÉLÈNE VON DÖNNIGES

By CECIL MAR

A Woman Marked by Fate—Beauty and Temperament—A Romantic Childhood—Life in Old Munich—Hans Andersen's Fairy Princess—An Early Betrothal—Diplomatic Life in Turin—First Love and its Tragic Finale—A Fatal Duel—A Five Months' Bride—Changing Fortunes—The Vicissitudes of Fate



HE story of Hélène von Dönniges, at one time the most beautiful woman in Europe, belongs to contemporary history, and has served as *motif* for more than one great writer's plot of romance. She was the real

heroine — the Clothilde von Rudiger — of George Meredith's famous novel "The Tragi-Comedians," and gave also the material for Sardou's comedy "Divorçons." In the American series of "Homes of Famous Lovers," her story with Ferdinand Lassalle is in the same list with those of Dante and Beatrice, and Paolo and Francesca.

The announcement of her tragic death, at Munich, on October 4, 1911, will recall the memory of a story which electrified Europe in 1864, and which, perhaps, turned the tide

of German history.

Possessed of a fatal gift of beauty, of brilliant brain, and indescribable charm, she was as much a victim of her highly strung temperament as were those who fell under the influence of her fascinations. In reviewing her romantic life, one must not ticket and number her, nor judge her only by the world's usual standards of right and

wrong. She was an exceptional woman, and if the standards she created for herself were not always all that could be desired, at least she had always the courage of her opinions, and acted according to her convictions.

The basis of her character was an absolute straightforwardness and love of truth, under all and every circumstance. The flaw in it was her indecision of will, which, although partly due to her being *la plus femme des femmes*, was fatal in one destined to attract drama and the great problems of life.

Heredity, and the curious environment and education to which she was subjected, tended to accentuate her inborn characteristics, and influence her during her long

and varied career.

Hélène was born in 1846, and was the daughter of a brilliant Bavarian diplomatist who had married a wealthy Berlin Jewess. The mixture of Aryan and Semitic blood which flowed within her veins was often referred to by herself as the cause of many of her inexplicable and capricious actions. Her earlier childhood was passed in Munich, where her father was persona grata at the court of King Max II., and her beautiful and

LOVE 3616

gifted mother, "Frau Franzisca," an intimate friend of Queen Marie. Her parents' salon was one of the most interesting in old Munich, and was frequented by all the literary, artistic, and social celebrities of the day. Hélène, therefore, was surrounded by an atmosphere of beauty, art, and intellect during the whole of her childhood.

A Fairy Princess

She was a most beautiful child, her little flower-like, oval face was framed by masses of gold-red hair, her blue eyes betrayed the precocious activity of a brain which, as she affirmed, retained its first conscious remembrance (that of a fire) at seven months. She had the bearing of a little queen, and Hans Christian Andersen, who loved to hold her on his knee, and watch the rapt attention with which she drank in his stories,

called her his little fairy princess.

Adored and spoilt by her parents, and by all with whom she came in contact, she was chosen as the comrade and intimate playmate of the Crown Prince, who afterwards was known as the ill-fated and fantastic King Louis of Bavaria. The two imaginative children invented games, and stories of elves and fairies, whom they loved to impersonate. Curtains and portières were transformed into flowing flowery draperies and wings, and the two then trod together the realms of fairyland. Being, however, very human children, they played other games less poetic, which were visited with summary and wholesome chastisement. For instance, they loved to escape the surveillance of the governess, Fräulein Mailhaus. Hélène avers that it was her "Wildness," and not his "Crown Princely Highness," who was the ringleader in everything. They decapitated tin soldiers together, then, remembering Andersen's tale of the tin soldier and the little paper dancer, burst into torrents of tears at their own cruelty, laughing again when they realised that, after all, they were not alive! The intimacy was ended with a violent quarrel over a picture-book. two passionate little creatures had a standup fight for it. The Prince came off victorious, bearing in his little fist a trophy of victory in the shape of a handful of Hélène's gold-red hair.

Girlhood

At an age when other girls are kept in the schoolroom, Hélène was permitted to be present at the brilliant social gatherings in the severely furnished blue salon of her parents' house. Here, petted and spoilt, she drank in the volume of melody which flowed from the piano under the master touch of Rubinstein, or listened to Hebbel and Kaulbach, and other eminent speakers. She grew into an excitable, precocious girl, easily thrilled, and swinging on the pendulum of the highest, wildest spirits, to the depths of depression. She loved reading, and devoured the German classics; she studied zoology, botany, and music, but there was no method in her instruction, which was entrusted to German and French governesses,

and she was allowed liberty to glean and cull her knowledge as best she liked, and in the most erratic manner. Her friends were always much older than herself, and the laxity of morals in the *grand monde* of the day was not the best example for an over-

observant girl.

Her ambitious parents favoured the suit of a wealthy old Italian nobleman, and caused her to be affianced to him at the incredible age of thirteen. Hélène, however, soon gave her elderly and jealous lover-his congé, and was carried off by her grandmother to Berlin. Here a year and a half were spent in a more wholesome atmosphere, of quasi-seclusion and study, and here she first met the young Roumanian Prince Yanko von Racowitza, who was destined to play such a fateful rôle in her after life.

Her father was now officiating as Minister to the Court of Victor Emmanuel, and, accompanied by her grandmother, she went to Turin. In spite of the fact that she was but fifteen years of age, she was allowed to enter the big world of the most cosmo-

politan society in Europe.

A Tragedy of First Love

Here her beauty and wit won her friends such as Bulwer Lytton, Meyerbeer, the Empress Eugénie, the Empress of Russia, Lady Brougham, and the Grand Duchess Hélène. Here also she met the first love of her youth, the young naval officer Paul von Krusenstern, whose ship was stationed in the Mediterranean, and who fell madly in love with her. Even at the close of her long and eventful life Hélène spoke with a tender smile and sigh of those golden days at Nice, when love blossomed by the blue waves and in the moonlit gardens, and when the old moon looked down on them in rose-strewn arbours, amid the glories of summer nights.

Fate, in the form of her parents, parted the lovers. Paul was poor, and in no wise a match for the brilliant Hélène. So Paul sailed away disconsolate, and Hélène was once more sent to Berlin. She and her mother had never understood each other, and the coldness of these days subsequently ripened into an open enmity which lasted until death. Her grandmother, however, loved her dearly, and thoroughly understood her erratic and capricious character.

Her affection was tenderly reciprocated by Hélène, who spent some of the happiest years of her youth under her roof. Here the frivolous Southern life vanished like a dream, a carnival dream. The days were given up to the study of art and literature, and in this she found a comrade in young Prince Racowitza, who was studying at the

University in Berlin.

He was an insignificant looking youth, narrow-chested, and with a very bad complexion, but a pair of eloquent and beautiful dark eyes saved him from being absolutely ugly. When these eyes were lifted to Hélène's, glowing with the fires of the maddest love, Hélène took it all as a matter of course, and not by any means as a

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reason for the necessity of reciprocation. She was accustomed to be adored, and when Yanko knelt before her and besought her to promise to marry him when he should have completed his studies she did not absolutely refuse him. "If, in the meantime, I find no one whom I can love far, far better than I do you," she announced, "and if I do not go on the stage, which I would do now, were it not for foolish family interference—then I will marry you." From that moment, the young man felt consecrated to her, and became, as she said, "her spiritual possession."

But with that winter of 1862 came the fateful meeting with Lassalle, and all else faded into shadow.

People who witnessed the first meeting of Hélène and Ferdinand Lassalle said that it was like the clashing together of two kindred spirits. They faced each other in silence. He, tall and commanding, with the head of a Cæsar and an eagle glance; she in all the bewildering beauty of her early youth. Then, like Tristan and Isolde, they stretched out their arms to each other, if each as claimed its mate. Conventions were nowhere. Absorbed in each other, although at an evening party, they were oblivious of all and everyone but themselves. No détour was needed. The usual road of banalities that mostly has to be

reaching the fountain-head of a personality was avoided, and their souls met at the

mainspring of existence.

traversed before

When the time came to bid farewell to their hosts, Hélène looked pale and fatigued with the emotion of her heart. So, without a word, when the door of the flat was closed upon

them, Lassalle lifted her in his arms and carried her down the main staircase. He accompanied her to the house of her grandmother, as a matter of course, Helène's chaperon following in the rear. bidding her good-night, he said: "To-morrow I am coming to ask Grandmamma's permission, and we will be married at once."

Then only did Hélène pause, for the name of Lassalle had been often mentioned in her family circle as that of a dangerous Jew Socialist reformer, a friend of the common people, one who advocated that the rich

should deprive themselves their possessions and give them to the poor. She often said : "He came into my life like the storm-wind that rushes over forests and plains, and destroys all that is crumbling and effete." It was indeed the coup de foudre. They were both were caught up in the whirlwind of a mighty passion before which all else paled.

Ferdinand Lassalle was a tall, handsome Jew, whose charm. talent. and Socialistic influence were the topic of the hour. He was at the zenith of his success. He had won the hearts of all the Labour Party, and even the great Bismarck regarded him as the representative of a force that might help to combat the Prussian Liberals. As late as 1878 he spoke of him with deep respect as a man of the



Hélène von Dönniges, at one time the most beautiful woman in Europe, and the heroine of more than one great writer. Her romantic life had an epochheroine of more than one great writer. Her romai making effect on German history

greatest learning and personal charm. Lassalle's dream was to improve the lot of the labouring man by organisation, and by the association of Capital and Labour. While posing as the Messiah of the poor, he was a man of luxurious habits, leading a fashionable life in the most expensive

LOVE 3618

quarter of the town. His entertainments were among the most brilliant in Berlin, and he was courted and petted by the most beautiful women in society. His name as a lawyer was made by the famous "Casket Episode" of Countess Hatzfeld, under whose protection and social influence he then was. His ambitious dreams knew no bounds. He was to become dictator of a new German republic—he would enter the capital in triumph, in a chariot drawn by milk-white steeds, and his Hélène, his goldenhaired Hélène, was now to be by his side.

A Fatal Duel

But this mere girl—she was eighteen at the time—was to be his undoing. His demand of Hélène's hand in marriage was met by peremptory and curt refusal. Hélène's parents were furious at what they called his presumption. The wounded vanity of Lassalle, who considered himself a match worthy of an empress, led to his challenging Hélène's father in duel, though only after Hélène had been treated with the utmost severity by him.

She was imprisoned in the Legation, which was now at Berne, forbidden all communication with the outer world, and was told that Lassalle had deserted her and was in love with Countess Hatzfeld. Eventually she was induced to sign a paper in which she renounced all ideas of marriage with Lassalle. Of the challenge she knew nothing, until she was informed that the duel was to be fought by proxy, and that Yanko yon Racowitza was to represent her

father, and to act for him. Lassalle was known to be a magnificent shot, and until that moment Yanko had never handled firearms, yet he was willing to die in order that his beloved Hélène might be happy. Fate willed otherwise, and it was the young Prince who killed Lassalle. event was a European scandal, and the Labour Party in Germany to this day regard Lassalle as a martyr. Hélène's weakness of will caused her to succumb to the entreaties and the force of her parents, who declared that an alliance with a man like this Socialist leader would ruin her father's career, and all the prospects of her brothers and sisters. Her despair, when she knew the truth, was boundless. She abandoned herself to her fate, and was as a puppet in the hands of her parents.

An Unanswerable Question

In after years she sometimes queried whether her weakness had really been more than the instrument of Destiny in the destruction of such a wonderful personality. The discussion has often arisen as to what rôle Lassalle would have played in the development of Germany during the 'seventies. Would he, in the boundless reach of his personal plans, with his incomparable ambition and will, ever have been able to adapt himself to circumstances. Then Hélène wondered whether we "Pigmies all of us, are not mere puppets in the hand of Fate, and used by the Spirit of the World's

History as the means of sweeping away the giant who, after all, could have found no place in the Empire."

A Marriage of Expediency

The most inexplicable psychological fact in all Hélène's existence was that she consented to wed the youth who had slain the man whom she had so madly loved. Two short years had elapsed since she first saw Lassalle, in 1862, and the day when he was killed, in 1864. Horrified at the scandal the affair had provoked, anxious lest it should react to the detriment of their own social prestige, the one idea of Hélène's parents was to get her married as quickly as possible. Alliance with the man who had killed Lassalle would prove to the German bureaucratic world, and to the social world in general, that never for a moment had a member of the aristocratic house of Dönniges contemplated an alliance with a plebeian Socialist.

Yanko was in despair at having brought so much sorrow to Hélène. Was it appreciation of his truly generous nature, and compassion with his grief, that caused Hélène eventually to consent to marry him? He had always proved her most loyal friend, content to serve her, since to win her seemed impossible.

A Doomed Bridegroom

After the duel he had been sought for by the Swiss authorities, who demanded his arrest, and by all kinds of diplomatic finesse he was drifted about to Bucharest, to Vienna, Paris, and Munich, and back again to Bucharest. It was a bitterly cold winter, and the delicate Southerner, now only twentyone years of age, contracted a chill during these enforced journeys, which settled on his lungs and led to his early death. In the spring of 1865 he was hopelessly consumptive, and his one cry of longing was for Hélène. This cry reached her own wounded heart as nothing else could, and her parents accompanied her to the boy's sick bed, and consented to her marriage. Joy at her arrival and the consummation of his hopes caused the patient to rally. They proceeded to the country place of his ancestors, and there, amidst the wildest surroundings and a sort of barbaric glitter, they were married.

During the marriage ceremony in the little church, while the priest was performing the rites of the Greek ceremonial, the sky without grew dark, heavy clouds crept up, and flash upon flash of lightning followed. One of them struck a tree in the vicinity of the building and slit it through the centre. Murmuring voices whispered: "A bad omen! The poor young wife!" It was Yanko's life tree, one of three which had been planted near the church by his father at his birth, and at that of his brothers'.

The omen was but too true. After a few weeks' stay at Roumanian fashionable resorts, the couple travelled southwards, through the Bavarian Alps, and on to Meran and Corfu. Here they were kept in quarantine, as cholera had broken out, and

LOVE

the discomforts they endured hastened the end of the consumptive patient. They eventually reached Bologna, where, after five months of wedded life, he died at an hotel.

No marriage contract had been made which secured the fortune to Hélène. Yanko's family refused to help her in any way, her own family deserted her in her hour of need, and, after laying to rest in the churchyard at Nice the poor young heart that alone had beaten and suffered for her,

Here the Duc de Piennes, a chamberlain of the Empress Eugénie, promised to protect her, and to solicit the Empress's interest on her behalf. However, when he heard of the Jesuit proposition, he realised that the Empress would withhold her protection, so, after but a short stay in Paris, Hélène went to Berlin. Here she intended going on the stage, but before this resolution was put into execution, she was approached by an emissary of Bismarck, who sounded her with a view to obtaining her services as a political



Hélène and her third husband, Serge von Schewitch. Though poverty and privation were her lot in this marriage, yet mutual love only burned more ardently through misfortune and trials. Unable to survive the loss of her beloved, Hélène Photo elected to follow him a few days later

H. A. Elvira

the beautiful Hélène found herself, at the age of twenty, left to face the world alone.

For a time she stayed with friends at Nice, and here the Jesuits, realising the anormous power of her beauty and charm, which were enhanced by the romance of her story, approached her with a view to gaining her services as their agent. Unlimited wealth was promised her, and with this her influence would have been unbounded. She almost consented, but, at the eleventh hour, abandoned the idea, and fled to Paris.

spy. Once more the vista of great wealth was opened up before her, and to the woman whose every instinct gravitated towards the accessories of elegance and luxury, the temptation was, no doubt, a peculiarly strong one.

However, her inherent love of truth, and her dislike of subterfuge, were insurmountable drawbacks, and she wisely decided not to embark on a career which would demand both strength of will and the remodelling of her character.

Then began for her a nomadic life. With broken wings she wandered from place to place, finding adventure after adventure. She was happy and unhappy, and happy again and unhappy. She went on the stage, where she was but an indifferent actress; she wrote dramas and novels, and married the actor Siegwart Friedmann; divorced him after five years, and lived, on and off, in Vienna and Munich. She became a friend of the great painter Lenbach, who por-trayed her more than once, and she was painted over and over again by Hans Macart.

A Haven at Last

She went on tour with her theatrical colleagues, and while in Salzburg met her future third husband, the Russian diplomatist, Baron Serge von Schewitch. She met him again later on in St. Petersburg, where she remained for some time.

She herself has said that her love for him was the best and greatest affection of her tempest-tossed life. It was a love which defied every obstacle, and rose victorious over every sacrifice; was proof against dangers and struggles, and one which misfortune only riveted the more firmly. And, after all, it is adversity that is the touchstone that proves the worth of love.

Serge von Schewitch belonged to one of the great noble families of Russia, and was possessed of great wealth, which was confiscated when he espoused the cause of the Nihilistic party. Bereft of means, he and Hélène resolved to go to America, and in the New World try to build up a new and safe

life, side by side.

They arrived in New York in 1877, and here the two spoilt children of fortune, who had broken so many of their toys, set their faces bravely against privations of every sort. They both wrote for various of the great newspapers. Hélène gave lessons, went for a time again on the stage, painted, made her own dresses, and even Serge's trousers. There was nothing this versatile woman could not do if she made up her mind to it. And in the storm and stress of life she always remained, in every gesture and in every word, the grande dame of the highest social world. Misfortunes and poverty never robbed her of her dignity and charm. She had an amazing capacity for making and keeping friends, and when, after thirteen years, her husband's property was restored to him on the condition of their returning to Russia, she left many true friends behind her in various parts of

She had lived in San Francisco, had visited the Mormon colony at Salt Lake City, was proposed to by one of the fraternity met Madame Blavatsky, Vereschtschagin, and other celebrities, studied medicine, and, in fact, went through the great school of practical life, learning the stern lesson of the iron law of cause and effect.

A Rift in the Clouds

Her return to Europe with her beloved

husband was the happiest time of her life. Delivered from the pressing pecuniary needs which had weighed upon them so long, they visited Scotland and London en route for

Here Hélène became seriously ill, and was obliged to go to Berlin for a painful operation. Her friendship with Madame Blavatsky, whom she met again in Europe, led her to the study of theosophy, which henceforth became the guiding principle of her life. It helped her in the hour of physical danger and suffering, which she bore with the heroism of a saint.

Fortune again Propitious

When she had somewhat recovered her health, she and her husband wandered about Europe, eventually making their home in her beloved Munich, where she passed the evening of her days. Her husband could not, after all, bring himself to renounce all his ideas of political freedom and socialism, and preferred continuing his literary work in the untrammelled freedom of an alien country.

For some years all went more or less well. Both of them were open-handed and generous to a fault, and never learned the hard lesson of economy. In Hélène's little salon in the Holbeinstrasse she was, as everywhere else, the centre towards which interesting people gravitated, and among her friends here were the great Björnstjerne Björnson, and Amély

Skram.

The End of the Story

Then, alas, ill-health and ever diminishing means fell upon them. The little flat in the Holbeinstrasse had to be deserted, and a more modest one in a remote suburb of Munich was the dwelling place of them both. Age and sickness made Hélène more and more dependent on the man she loved. When death claimed him, the younger and stronger of the two, on October 1, 1911, her valiant heart broke.

Unable to face alone the ever-increasing poverty which the future held for her, she threw away the life which had begun so brilliantly, and ended so darkly.

"An overdose of chloral" was the newspaper verdict, but for the friends who knew and loved her, it was the end of a great drama.

La comédie (ou la tragédie) est finie—tirez

le rideau. She who wrote that "Strength coupled with Love is the highest attribute of the human soul," she who knew how to find the

bright spot in the darkest hour, she who drank of a goblet of Life into which every libation was poured, has thrown herself the Great Unknown, which termed the Allliebe — the universal

merciful Love.

As has been remarked earlier, it is not for the world to pass harsh or critical verdicts in such a case, for to none save its Creator, and perhaps, dimly, to its possessor, is known any human heart.

TOO UNSELFISH TO LOVE

When Unselfishness Ceases to be a Virtue-The Tragedy of the Sister-Mother-A Girl's Duty Towards Her Lover-The Subtle Leaven of Pride-Love's Shipwreck upon Imaginary Rocks



seems hardly possible that such a virtue as unselfishness could be carried to excess, but this is not only possible but happens more often than is imagined.

People can be too unselfish

and too self-effacing; they can, in doing what they consider their duty to others, overlook their duty towards themselves, and the odd thing is that this unselfishness often springs from an unconscious and exaggerated opinion of their own importance.

Most people have a natural tendency to imagine that they alone can achieve what is being accomplished in the little groove in which they move. But perhaps few overestimate their services so much as the unselfish woman who lives for her family.

This assertion does not refer to the mother, but to other members of the family, perhaps an elder daughter, who, by the death of her mother, may be called upon to

bring up brothers and sisters.

The original idea in the girl's mind, that she has to take her mother's place, is in itself an impossibility. In time, however, the younger members of the family will come to her in all their difficulties, and very probably the father also will learn to lean upon her. She becomes the pivot on which the household turns, all her thoughts are directed towards their happiness. Perhaps, maybe, she will love, but considering the call of duty stronger than that of happiness, will relinquish the latter for the former.

The Tragedy of Unselfishness

A few years pass, the children grow up into men and women, and go their ways out into the world. They do not feel that they owe any special duty to the elder sister who has sacrificed herself for them, and one day she wakes to find herselfalone. The children she cherished do not love her less, but they have husbands and wives whom they love more; she has no place left, she is essential to no one. That is where the tragedy comes in. She who has worked so arduously for others has no one for whom to labour now

She has forgotten herself for others, and by them has been forgotten in turn, somewhere, perhaps beyond the ken of her life, is the man who would have loved her well, and made her life a flowering garden

where it is now a desert

A woman owes something to a man who loves her, and if she must shatter the ship that bears his happiness, let her be sure that the rock on which it founders is a real one, not merely one that she has built herself out of her own mistaken ideas of duty.

In very rare cases it is undoubtedly a

woman's duty to efface herself absolutely. Sometimes there is a parent whose de-clining years have to be watched and nurtured, and in these cases there is no one who can take the place of a well-beloved daughter, but in the case of younger brothers and sisters, a girl often sacrifices her life for the sake of the few years during which she

will be helpful to them.
"Helpful," but not essential, for if she were not there they would manage somehow without her. Yet, if the girl herself were questioned on this point, she would say: Who would see to the children's breakfasts, pour out their tea, and cut their bread-and-butter? No one knows as I do what is good for them, and they need me. Who would attend to their clothes and sort their things for school?" She would think of the hundred and one little duties which it was her daily lot to do for them, and probably be hurt at the suggestion that they could manage at all without her.

The Claims of Love

Sometimes this type of girl is too busily occupied with the affairs of her charges to think of herself sufficiently to fall in love at There may be opportunities, but she passes them by unnoticed; love may be within her reach, but she will not heed, nor put forth a hand to grasp the treasure.

Nevertheless, she is happier than the girl who opens her heart to love, who lets its soft, warm radiance fill her being, and then, in a spirit of wanton self-sacrifice, closes her door upon her lover. In doing what she considers her duty she may ruin a man's life; she will certainly bring much suffering upon herself and upon him, but she will be upheld by the consciousness that what she is doing is right, although her lover will only see the folly of it. He will know that he is being sacrificed, and will fail to see the matter

from her point of view.

Of course, the woman who is capable of behaving like this must be essentially a good woman, but she is also a very foolish one, and there is a certain amount of unconscious pride in her self-effacement. She would in truth be deeply grieved to see another doing the little things she had always done, and would hate to see her particular niche occupied by someone else, but if only she could believe that such a thing were possible, it would be much better for herself, and her relatives would learn to be independent at an earlier stage in their lives.

Love is too precious a thing to be lightly disregarded. Let every girl be sure that the sacrifice is needful before she makes it, Love only comes once, and if she blinds her eyes to his approach may never come at all.

A life that has never known love is like a

barren waste.



LADY OF **OUALITY**

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon:

Presentations and other Functions Court Balls The Art of Entertaining Dinner Parties, etc.

Card Parties Dances At Homes Garden Parties, etc., etc.

The Fashionable Resorts of Europe Great Social Positions Occupied by Women Etiquette for all Occasions, etc.

ROMANCES ROYAL PALACES

WINDSOR CASTLE

By SARAH A. TOOLEY

The Most Noble Order of Christian Chivalry-Quaint Ceremonials-The Magic Fortress Built by Merlin—The Court of Chivalry—Queen Philippa and Katharine of France—A Royal Prisoner's Romance—The Stuart Buildings—The Scene of Queen Victoria's Love Story—A Queen's Proposal -The Last Resting Place of Victoria and Albert-Royal Weddings

WITHIN the walls of England's fairest and most regal Royal home was recently enacted (June 10, 1911) a drama which carries us back to the picturesque days of chivalry.

In the Throne Room of Windsor Castle King George and Queen Mary, wearing their robes as Sovereigns of the Most Noble Order of the Garter, are seated on their chairs of At the famous Round Table of the knightly Order are grouped the Royal knights, King Manoel of Portugal, the Duke of Connaught, Prince Arthur of Connaught, and Prince Christian. The twenty-three knights companions, men bearing the proudest names in England, and many of them high in the service of the country, pass in their Garter robes to their accustomed places in the historic chamber. Sovereigns and all the knights rise as a lithe, boyish figure enters the Throne Room.

The Youngest Knight of the Order

It is Edward, Prince of Wales, who is about to be received into the most noble order of Christian chivalry, inaugurated in the Castle five centuries and a half ago by the Lion of England, Edward III., and his

fair queen, Philippa.

The time-honoured ceremony proceeds. King George buckles the insignia of the Order upon the young Prince's left leg while the Prelate repeats the ancient admonition to stand firm in knightly valour. The King further invests his son with the Riband and the Garter, places upon his breast the Star of the Order, and around his neck the Collar of golden roses, tied together with true-lovers' knots, touches him upon the shoulder with a sword, and bids him rise a Knight of the Garter.

Then out into the sunlight the new knight passes fully apparelled. He is preceded by the quaint figures of the fourteen Military Knights of Windsor in their long red coats, the twenty-three knights companions, and the Royal knights, all in hats with waving white plumes and robes of blue velvet. The Sovereigns, in similar dress, walk last, preceded by the great officers of the Order. Queen Mary's train is borne by pages in scarlet and white.

Thus accompanied, the young Prince, fair of face, with serious mien, passes down the hill amid the ringing of bells from the Curfew Tower, the Royal salute from the guard, and the strains of the National Anthem, to register his vows in the Chapel of St. George. There in his stall he sits with banners ranged high overhead, looking in old Chaucer's words, "a very parfait gentil

knyghte."

A Legend of the Past

This scene finds its prototype in the legendary romance which weaves itself around the first Court on Windsor's Royal hill. In the dim and shadowy past, so itis said, great Merlin built on Windsor hill a magic fortress for King Arthur and his knights, and set a Table Round so that none might sit above his fellows. we find the germ of the Order of the Garter

In Merlin's enchanted castle King Arthur kept his Court with fair and false Queen Guinevere. In the great forest, where he made "broad pathways for the hunter and the knight," the aerial postman is now depositing his letter-bags. Possibly the all-

wise Merlin predicted this!

From King Arthur and Guinevere to George V. and Queen Mary is a range of history full of fascinating romance. Windsor Castle is, as we have seen, the birthplace of the Most Noble Order of the Garter, the shrine of our patron saint, St. George, a place illumined by the drama of Shake-speare, the "Chronicles" of Froissart and the verse of Chaucer.

Herne the Hunter

In the Great Park, Herne the Hunter rode his coal-black steed; Anne Boleyn went

a-hawking in its glades.

Queen Elizabeth walked its terraces some aver that she walks there to-daymonks chanted in its cloisters, mail-clad warriors clanked about the Round Tower, and the chief knights of Christendom jousted in the great tilt-yard to win the applause of fair ladies. There were dark tragedies too, in the Castle, for many prisoners have languished in the Dungeon Keep.

"Madame, il est digne de vous," said the Tsar Nicholas to Queen Victoria when he first saw the towers, battlements, and terraces of Windsor Castle rising around the

hilltop Norman Keep.

The stately edifice speaks of massive strength and regal power, and it is in keeping with its characteristics that the first Court of authentic history held within its walls was the feudal Court of the Conqueror. It was then but a fortress of defence consisting of the Norman Keep, which William had built. But there was little romance about the carousings of the Norman barons or the King hunting the red deer in Windsor Forest, and Queen Matilda seldom graced the Castle.

A Pious Queen

A new era came with the "Good Queen Maud," the bride of Henry I., who kept her Saxon Court in the Castle which the Norman had built, and a spacious new house was added for her convenience. She prided herself on her lineage, as niece of the Confessor, and was a typical Saxon beauty, fair-haired and blue-eyed. The King was handsome and wore his hair in flowing ringlets to please his Saxon queen, as did his

Anglo-Norman followers.

The Court was a Saxon home. Queen trained her children in the traditions of Alfred the Great and Edward the Confessor. The Queen's household was composed of pious Saxon ladies devoted, like herself, to good works and homely virtues. The very names of her Women of the Bedchamber, Emma, Gunhilda, and Christina, breathe propriety. But the Norman nobles spoke sullenly of the Court of the "Saxon Woman," and freer manners prevailed at Windsor after the death of the good Queen

We pass onwards to the court of chivalry which Edward III. and his fair queen, Philippa, kept on Windsor's Royal hill. The future hero of Cressy and Poictiers sent

his heralds forth to summon to the Castle the most valiant knights of Christendom, and with them inaugurated the Most Noble Order of the Garter in 1344, upon St. George's Day.

We see the procession of the first knights of the Order, dressed in blue Garter robes, passing to the Chapel of St. George, headed by the mighty Edward, and that flower of chivalry, Edward the Black Prince. Queen Philippa came, too, upon her palfrey with a brilliant company of ladies, all in Garter

Days of feasting and festivities followed the great inauguration. Valiant knights entered the lists in the great tilt-yard with the cry, "St. George for Merry England!" and ladies waved their kerchiefs for the

victor in the name of St. George.

Minstrels and troubadours were there to tune their harps and sing of the glories of the court of chivalry. Perchance, the giant oaks of Windsor Forest could tell of trysts between knights and high-born maidens which were not in the programme of the inauguration of St. George.

The Origin of the Garter

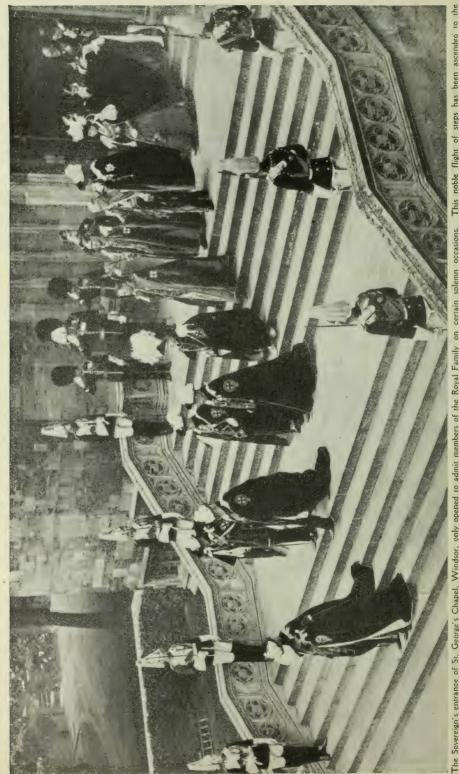
The emblem of the Order was indeed founded in romance, for, as Froissart tells us, "it chanced that King Edward, finding the garter of the Countess of Salisbury, with whom he was in love, being fallen from her leg, stooped down and took it up; whereat divers of the nobles found matter to jest . . . to whom the King said that it should come to pass that most high honour should be given unto them for the garter's sake.' King added the significant motto to the emblem, "Honi soit qui mal y pense." So it came about that the Order originally founded in honour of St. George survived by the name of its badge, the Garter.

The anniversary of the Order was always observed in the same sumptuous fashion at the Court of Edward and Philippa, and the Castle of its birth grew in size and magnificence. The princely festivities of the Court drew from King John of France, a captive at Windsor, the remark that he "never saw or knew such Royal shows and feastings, without some after reckonings in gold and silver coin."

A Queen of Chivalry

Queen Philippa graced well this court of No knight, lady, or damsel in distress ever appealed to her in vain, and her intercession for the burghers of Calais made her name honoured amongst brave men. She blended the romance of the age with the useful crafts of her native Flanders, and introduced the manufacture of cloth into this She was brave, and accompanied country. the King on many of his campaigns. She encouraged art and literature. Chaucer was her protégé, and Froissart her secretary. She made the Court at Windsor famed for elegance and taste as her husband and sons invested it with heroic deeds.

Philippa was a gracious hostess to the



The Sovereign's entrance of St. George's Chapel, Windsor, only opened to admit members of the Royal Family on certain solemn occasions. This noble flight of steps has been ascended to the trumphant melody of the bridal march and to the mountful music of the funeral drige. The illustration shows he return of the Prince of Wales from the service held in the Chapel on his investiture trumphant melody of the bridal march and to the mountful music of the funeral drige. The illustration should cauter

prisoners of war in the Castle. One day she heard her son, the Black Prince, ask Bertrand du Guesclin to name his own ransom. "A hundred thousand pounds," replied the renowned champion. The Prince asked how he could expect to raise such a large sum. "I know a hundred knights in my native Bretagne," he proudly replied, "who would mortgage their last acre rather than Du Guesclin should languish in captivity, or be rated below his value; and there is not a woman in France, toiling at her distaff, who would not devote a day's earnings to set me free, for well have I deserved of their sex."

Queen Philippa hearing this, turned to the Black Prince, and said, "My son, I name fifty thousand crowns as my contribution towards your gallant prisoner's ransom; for though an enemy to my husband, a knight who is famed for the courteous protection he has given to my sex deserves the assistance

of every woman."

The death-bed of Philippa with its tender leave-takings, was as beautiful as her life had been, and with it passed the glory of the court of chivalry at Windsor.

A Captive's Wooing

One or the most famous of the Castle romances pertains to the Court of Henry V. and the sprightly Katharine of France. At that time James, the young King of Scots, was a ward kept in captivity. He occupied apartments in the Devil's Tower, from which he overlooked the moated garden where walked the ladies of the Court. The young captive was fascinated by the graces and beauty of the Lady Joan Beaufort, a niece of the King, and sitting disconsolate at his window, he sang of her to his lute in that tender poem, "The King's Quair":

Her golden hair and rich attire, In fretwise couched with pearly white, And great balls levening as the fire, With many an emerald and fair sapphire; And on her head a chaplet fresh of hue Of plumes parted red, and white, and blue.

Then came the bitterness of captivity:

To see her past, and follow I nae might, Methought the day was turned into night.

The young Queen was moved with pity for the love-lorn youth gazing at his lady fair from the Devil's Tower, and obtained the King's consent to their betrothal. After Scotland had paid £40,000 ransom for its King, James returned to resume the crown, taking with him Lady Joan, the fair bride won in captivity. As runs the old ballad:

A lady nigh to England's King, Joan Beaufort, Jamie wedded.

Picturesque and romantic memories gathered around the Castle when Henry VIII. kept his Court on the Royal hill. We see the bluff King Hal with his courtiers all in Lincoln green hunting in the forest glades, and beside him rises the figure of Herne, the phantom hunter, rushing through the glades on his coal-black steed, with stag's horns outstanding from his helmet, and eyes rolling like balls of fire. Or, again, Herne mixes in

the Castle festivals in the guise of a monk, and notes the King's growing passion for Anne Boleyn. At a great Court festival at Windsor, Henry creates the beauteous Anne Countess of Pembroke, the first peeress in her own right.

An Ill-fated Queen

Ere long Anne reigns as Queen at Windsor, and to her Court come the wits, poets, scholars, and most beautiful ladies of the day. She goes a-hawking with the King, is Queen of the Tournament, and shows her skill with the bow and arrow.

Amongst the gallants of the Court of Anne Boleyn is the noble Surrey, whose tragic story is one of the most pathetic romances of Windsor Castle. The youth had been brought to Windsor to be the companion of Henry Richmond, the natural son of Henry VIII. They were as David and Jonathan. Simultaneously they each fell in love with a lady whose bright eyes they had encountered in the Maiden's Tower. The Lady Mary Howard, sister of Surrey, was the beloved of Richmond, and the Lady Frances Vere was the adored of Surrey. Anne Boleyn, in the heyday of her triumph and happiness, stood the friend of the lovers. Surrey wedded the Lady Frances, and Richmond was betrothed to the Lady Mary.

Meantime, the star of the ill-fated Anne Boleyn had set in red on Tower Hill, and ere Richmond could claim his bride, his gentle life had mysteriously ended. Surrey mourned for his friend, and when, later, cruel Fate brought him a prisoner to the Norman Tower, he sang in his "Elegy on Windsor" of "the large green courts" where he and Richmond strayed, a pair of happy youths,

With eyes cast up into the Maiden's Tower, And easy sighs such as folk draw in love,

and tells the drama of those bright, happy years in plaintive and immortal verse.

A Brilliant Court

The Court of Queen Elizabeth brought to Windsor its most glorious and romantic traditions. She united the graceful accomplishments of her unfortunate mother to the regal spirit of her father. She gathered around her statesmen, poets, wits, and elegant men, and women not too beautiful to eclipse the Royal charms. She enlarged and beautified the Castle, and made it a gay and sumptuous abode.

We picture her brilliant Court. The Queen and her ladies, majestic in ruffles and farthingales, the gentlemen in trunk hose and tights, wearing graceful mantles and plumed hats. The Queen's trusted adviser, Cecil, Lord Burghley, was provided with a handsome suite of apartments, and her favourite, the fascinating Earl of Leicester,

was made Constable of the Castle.

The talk at Court was of poetry, art, and the drama, with a leaven of philosophy and a spice of wit. The Queen sometimes entranced her courtiers by playing upon the virginals, and at other times she danced with Leicester in sprightly mood. She was jealous lest it should be thought that in these elegant accomplishments she was inferior to Mary Queen of Scots. She had a stage erected at the Castle for the regular performance of plays and masques, and one William Shakespeare was "commanded" to produce "The Merry Wives of Windsor."

An Elizabethan Christmas

She kept Christmas and other festivals of the Church at Windsor with much of the pomp and ritual of the old Faith retained in the Reformed Church. The friars and monks had passed from the cloisters of St. George's, and their places were filled by Protestant clergy. Within the historic Chapel, the most Protestant Queen set up her Garter banner above the Sovereign's stall, and took pleasure in removing that of Philip of Spain.

Out in the Park, the Queen shot the deer with her cross-bow, as they were driven past her seat. Each day before dinner she walked for an hour on the North Terrace, which she had constructed. If it rained, her Majesty paced to and fro under an umbrella, a device from Spain. On summer days, Elizabeth took her pleasure on the river, being rowed in a barge by picturesque watermen, and having about her a brilliant following of courtiers, and Leicester or Essex to whisper sweet flattery in her ear.

It was an age of national exultation, and Elizabeth was the sun around which the greatest lights of her reign revolved. Bacon philosophised for the Queen, Shake-speare and Spenser wrote for her ear, Raleigh colonised, and Drake, Hawkins, and Frobisher scoured the high seas, all for the glory and enrichment of the Virgin Queen. And Burghley guided affairs of state so that the throne of Elizabeth might become still more

glorious.

The spirit of chivalry which had illumined the Court of Edward and Philippa lived again on the Castle Hill while the great Tudor Queen held sway, and not the victories of Cressy and Poictiers brought greater exultation to the Garter knights of the earlier epoch than did the rout of the Armada to those brave knights whose banners hung in St. George's by favour of Elizabeth.

The "White King"

The memories of the Courts of the Stuarts at Windsor Castle suffer in contrast with the golden age which closed with Elizabeth. The taste of Charles I. brought to the Castle the masterpieces of Rubens and Vandyck, and he and Henrietta Maria lived there in great domestic felicity. At Windsor, Charles made his last stand to defy the people, and was forced to abandon the Castle to the Parliamentary Army. Ere long a few faithful followers bore to the Royal vault at Windsor the body and severed head of the King, under a white pall formed by the falling snow.

Windsor became gay again with the Court of the Restoration. Charles II. and his

courtiers hunted the deer in the park, and cavaliers and fair ladies promenading on the terraces made as picturesque a sight as they did in the Mall of St. James's. Merry Monarch built the "Stuart buildings" to the Castle, restored St. George's Chapel, and made the grounds a gay pleasaunce for his Court.

Windsor continued to be the occasional residence of succeeding monarchs. Anne held there her dull Sunday afternoon Courts, yawning behind her fan as she received in her State Bedchamber. In a little closet, tête-à-tête with Sarah Duchess of Marlborough, she received the tidings of the victory of Blenheim. The Castle, however, had ceased to be the stage of great historic drama.

The Dullest of Courts

When George III. came to the throne it had been so neglected by his predecessors that it was unfit for occupation. He and Queen Charlotte kept their homely Court at Windsor, in the Queen's Lodge, a house in the grounds since pulled down. Daily when in residence Farmer George and his exemplary Queen, followed in due order by the young princes and princesses, promenaded on the Castle terraces, courtiers and distinguished visitors joining their majesties in the exercise.

With the advent of Queen Victoria, Windsor Castle was restored to its courtly traditions. The young Queen took up her abode in the handsome buildings added by George IV., and spent some portion of each year throughout her reign on the Royal hill. She loved the majestic pile which became hallowed to her by a thousand tender associations, and where the love idyll of her life was begun.

We see the girl-queen as the heroine of the tenderest romance which ever graced the stately Castle. It is an October morning in 1839, and the handsome Prince Albert of Saxe-Coburg as he returns from hunting in Windsor Forest is informed that the Queen desires an audience with him in her boudoir. All the world knows what happened.

A Queen's Proposal

The Prince later wrote that Victoria made him the offer of her hand and heart, with a genuine "outburst of love and affection" with which he was "quite enchanted and carried away." When the Duchess of Gloucester sympathised with her niece over the delicate task of announcing her marriage to Parliament, the young Queen replied, "It was not half so had as proposing to Albert!" bad as proposing to Albert!

At Windsor Queen Victoria spent her honeymoon, and there after a lapse of twenty years of wedded happiness she watched by the dying bed of her beloved, and there

laid him to rest.

The long period of the revered Queen's reign invested Windsor with great and noble traditions. She kept a brilliant Court, but

what the nation valued most was the example she set in preserving a perfect home in the midst of all the stately splendour. We see her as a fair young wife strolling about the slopes with her husband and children, or picnicking at Virginia Water. She kept Christmas at the Castle in good old-English style, the baron of beef turning on the spit before the great open fireplace, as it might have done in Norman times. And

Many a carol old and saintly Sang the minstrels and the waits.

Holly and mistletoe decked the Castle hall, Christmas trees were set up for the Royal Family and her Majesty's household, and all was mirth and jollity, as gay as in the days of Queen Bess.

The Victorian Court

Garter investitures, state banquets, balls,

of Denmark. The gay youthfulness of the bridegroom and the rare grace and loveliness of the bride lent romance to the occasion. The scene in St. George's Chapel was of extraordinary splendour. Below the

Knightly banners, whose varying glory Fills the chapel with coloured gleams, Made to hallow St George's story, And copy the old chivalric dreams,

rose tier above tier, the loveliest and stateliest in the land in flashing jewels and glittering uniforms, while the Garter knights swept past in their velvet robes. In their allotted places were Dickens, Thackeray, Stanley, Kingsley, Tennyson, and many another whose name is engraven on the nation's record.

"The wedding was the most moving sight I ever saw," wrote the great Bishop Wilberforce, and many pens have vied in describing the slow, impressive progress of



The Throne Room, Windsor Castle, one of the stateliest apartments within the ancient fortress palace, which is said to date back to the shadowy days of King Arthur and his Round Table Photo, H. N. King

receptions, and audiences fill up the canvas of the Victorian Court at Windsor, and the most famous personalities of the period were gathered around the throne. The Garter banquets for the King of Prussia, the godfather of Edward VII., the Tsar Nicholas, King Louis Philippe, and Napoleon III. stand out in strong relief. The Castle was indeed a scene of splendid festivity when Napoleon and Eugénie visited it, and history took a romantic turn as Queen Victoria led the dance with Napoleon in the Waterloo Chamber, while the veterans of the famous battle looked down from the walls.

Amongst all the great spectacles of the Victorian Court none is more romantic in interest than the marriage of Albert Edward Prince of Wales to the Princess Alexandra

the bride to the altar, and the buzz of admiration which filled St. George's at sight of her loveliness.

The Court of King Edward

Thirty-eight years pass, and Edward VII. and Queen Alexandra are keeping their Court at Windsor. Throughout the brief ten years of their reign they entertained many crowned heads at the Castle with stately splendour, and Chapters of the Garter were held with the old romantic observances.

Now (1911) we stand on the threshold of a reign which will bring to the Royal hill the gaieties of young family life, for King George and Queen Mary are fond of Windsor, and their Court will add to the stately

memoirs of the ancient Castle



CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

The Baby

Clothes
How to Engage a
Nurse
Preparing for Baby
Motherhood
What Every Mother
Should Know, etc.

Education w to Engage a

How

Private Governess
English Schools for
Girls
Foreign Schools and
convents
Exchange with Foreign
Families for Learning Languages, etc.

Physical Training

Use of Clubs
Dumb-bells
Developers
Chest Expanders
Exercises without
Apparatus
Breathing Exercises
Skipping,
etc.

Amusements

How to Arrange a
Children's Party
Outdoor Games
Indoor Games
How to Choose Toys
for Children
The Selection of Story
Books,
etc.

GOOD STYLES FOR BOYS

Suiting a Boy's Clothing to his Individuality—When Petticoats are Discarded—Sailor Suits—The Tunic—Fancy or Party Styles—The Kilt—"Don'ts" for Mothers—A Knockabout Country Suit

The real secret of the well-dressed lies in the appropriateness of their clothes not only to the occasion, but to the individuality of the wearer.

And it is just this fact which so many mothers fail to realise when choosing clothes for their small, So often we sons. see the small, fragile-looking boy dressed in a suit of heavy tweed or decked out in a full Highland costume which seems to him, overpower while his big, sturdy playmate is got up in a befrilled silk blouse or a fancy velvet suit, both equally unsuited to their individual personalities.



The jersey suit is ideal for little boys, being warm, light in weight, and porous.

It fits closely, yet allows complete freedom to the limbs

Nowadays there is very little excuse for the mother who dresses her boys badly, because many, varied, de-lightful, and withal suitable are the styles from which she may without choose to open having her purse-strings very widely.

When King Baby has reached the dignity of two years and his petticoats have begun to look ridiculous, it is quite safe to put ĥim into a jersey suit, for this style adapts itself to any little figure, and is at the same time one of the healthiest forms of dress. It is warm yet light, porous, thus admitting air to the body, and it also allows the



Prince Edward (now Prince of Wales) and his brother, Prince Albert, wearing the sailor suit which Royal patronage has made so popular as a dress for boys Photo, F. Ralph

for play, while donning long trousers at once makes the little Jack Tar look smart enough for almost any occasion, and when he puts on a white drill "jumper," or a whole suit of white drill, he is in one of the prettiest forms of "full dress." Another delightful variation of

the sailor suit is one which is now being produced in the "duck" of which our Navy's working clothes are made. It is a strong canvas material, in colour something like brown holland, and when finished off with collar and bindings of dark blue it is extremely effective. Besides possessing the quality of almost everlasting wear, it neither crushes nor soils readily, always considerations where boys are concerned.

The sailor suit has been adopted as a style of dress for most, of the European Royal children during the early years of their life, which has no doubt also helped to keep it

popular.

Highland dress, or, to give it its proper name, the kilt, also enjoys much popularity, but before purchasing such an outfit, the mother would do well to study the general appearance of her son. The kilt does not suit every boy, and only the sturdy, well-proportioned lad should wear it. Here are a few "don'ts" for the mother who thinks of putting her boy into a kilt to mark, learn, and inwardly digest.

limbs complete freedom of action. The jersey suit, woven or knitted all in one piece, is quite delightful for the tinies. For afternoon or party wear the tunic suit is always smart, especially if the collar, cuffs, and belt be simply embroidered.

France gave us the jersey suit, and Norway sends us the quaint, gaily embroidered linen tunics which are now so much in vogue for boys from

two to five years.

The sailor suit, in its many variations, is certainly the mode most favoured by the modern mother. Perhaps because here, again, she is seldom likely to blunder, as it is a style of dress which is becoming to practically every little boy, be he fat, thin, tall, or short. But note—"little boy." A big boy dressed in a short-trousered sailor suit will look anything but well dressed.

With short knickerbockers the sailor "jumper" of strong blue serge is an ideal garment



Boy Scouts. Giving the call. The patrol leader is distinguishable by the badge on his hat, The scouts' dress is admirably suited to boys and is at the same time warm and comfortable Photo, Sports and General

Don't put a very small boy into a kilt.

Don't ever have a combination of long hair and a kilt.

Don't have the kilt too long; a correct kilt should just touch the floor when the wearer kneels.

Don't put your boy into a velvet or fine cloth oat unless the occasion is a full dress one.

Don't have a plaid, lace ruffles, or jewelled accessories unless for such an occasion.

Don't dress your boy in a mongrel kilt by substituting a silk or linen blouse for the true Highland jacket or doublet. that it is equally suitable for all ages after five or six years, and the durability of a really well-made kilt is decidedly long. Of late years "shorts," which formerly

Of late years "shorts," which formerly were only worn as a sports costume, have become adapted to every-day use. In tweeds and flannels these shorts, which barely reach the knee, with their accompanying loose jacket, make a delightfully cool summer suit. Another development of modern times in boys' dress is the seminilitary style which has been evolved for little boys. The little "jumpers" in Navy blue or khaki are made up with their

pockets and buttons quite on approved pattern of an officer's undress uniform. The result is charming, and shows there is something, after all, to be said for the German system of having a quasimilitary uniform worn by the maof schooljority boys.

An excellent idea for a boy's knockabout country suit is after the style of a gamekeeper's, made of molecoloured velveteen corduroy, with riding-breeches of the same.

For seaside wear a cotton blouse suit made all in one is a good thing, for it is quickly changed if wetted when the boy is paddling, does not spoil with sea-water, and is very easily washed and done up again. In summer there is really nothing more becoming to a boy than white flannels worn with a cap and blazer of the school or athletic club to which he may belong.

The Norfolk jacket, when made up in a soft homespun, is specially adapted for very slim lads, as it helps to give them a more robust appearance.

Evening or party dress for boys is always a somewhat difficult problem to solve till the boy has reached the dignity of his first dinner jacket. Of course, there are always the full-dress kilt and Jack Tar suits already mentioned, and for tinies the tunic suits made up in silk or pale shades of lustre.



Don't send him out in the wrong headgear. If a Glengarry cap does not suit him, then try him with the broad, old-fashioned Kilmarnock or the Balmoral bonnet, both of which are much worn all over the Highlands, and are really most becoming.

The kilt is an ideal winter garment, because it keeps the lower part of the body warm, a most essential point in the dressing of children. Another advantage of the kilt is

Another pretty idea for little boys is made from art serge in such shades as sage or olive green, wine colour, or pastel blue. The tiny knickers are just apologies for such, being very short, and are worn with a short, rounded jacket, opening over a little white waistcoat, and finished off with lace collar and cuffs. A variation of this style is to have a full, white silk shirt-blouse instead of the vest, the befrilled collar and cuffs of which turn over the jacket, while a little of the blouse shows between the coat and knickers.

The Little Lord Fauntleroy mode, and, in fact, the velvet suit of every description, is now rather out of date as fashionable party attire, the styles already referred to having quite replaced them

for smaller boys.

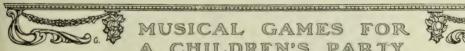
its own, and certainly there



The Eton suit still holds An ideal dress for boys in summer consists flannel trousers and school cap blazer. It is warm, light and loose

is nothing smarter for the boy who has got beyond the years of "fancy" and sailor suits than this garb, especially if with it he dons a white waistcoat. This waistcoat also brightens up the jacket of black vicuna cloth, which, with its dark-striped trousers and deep Eton collar, may replace the regulation Eton jacket for the year or two before the boy gets his dinnerjacket and a stand-up collar.

These hints should, therefore, provide a possibly perplexed parent or guardian with a helpful guide in that delicate matter—a boy's toilet. Even the most happy-go-lucky small boy is keenly sensitive to the opinion of his fellows, and endures unnecessary tortures when compelled to wear a garb that the arbiters of his particular world have decreed unsuitable, or, worse, "girl-ish," however becoming in other respects it may be.



MUSICAL GAMES FOR CHILDREN'S



By GLADYS BEATTIE CROZIER

Musical Games in the Interval of Dancing-Breaking Down Shyness-Powder-puff Game-The Jockey Race—Paper Hoops—Surprise Packet Games—The Ever Popular Blindman's Buff—Simple Accessories-Small Gifts



THEN children of varying ages are to be entertained at a little dance, it is an excellent plan to introduce some musical games to take the place in the proceedings between the dances usually devoted to

sitting out at a grown-up ball.

By means of these games the children may choose their partners for the next dance

in place of having programmes.

The shyest small boy, to whom the very word "dancing" spells utter boredom, not to say terror, will be found ready to join in polkas, two-steps, and galops with greatest zest, if he has had to jump through a hoop or ride in a jockey race to win a partner, and so learns no longer to regard her as an infliction but a prize.

The success of the musical games is much enhanced if the services of a clever pianist can be secured, either an amateur or a professional, who will enter into the spirit of the fun on hand and suit her music to the

needs of the moment.

If she can begin with a soft, dreamily played waltz while the preliminaries of the games are arranged, and change to a lively galop or a riotous rag-time polka as the exigencies of the moment may demand, the

success of the party is assured.

For the Powder-puff Game half a dozen chairs are swiftly placed in a row down the centre of the room, and six little girls called out to fill them. Each one is given a small powder-box filled with powder and a new powder-puff.

Next, twelve small boys are called out to kneel in couples before each little girl's chair. Each of the chosen damsels must now merrily proceed to give one of the suitors for her hand a dab on the nose with the well-dipped powder-puff, and he retires discomfited, while she dances off with the other to the strains of a lively polka.

The Jockey Race is an amusing game. Three chairs are placed a short distance apart across one end of the room, and six oblong hassocks-such as those seen in the illustration—are arranged in a line across the other,

to represent the horses.

Three little girls are chosen to sit in the chairs, each with a rosette of gaily coloured

ribbons—her racing colours—to be be-stowed on the lucky winner of the race. Six small boys, to act as jockeys, are meanwhile picked out by the hostess, who presents each one with a jockey cap of

coloured paper, each one different, and a lively galop strikes up on the piano as the jockeys, who have been directed to sit on the stools, with arms folded, and to jerk themselves along down the length of the slippery ballroom floor, start off at a good pace in a race for the winning-posts.

The three jockeys who arrive first claim the little girls as their partners, and dance round the room with them, gaily adorned with the ribbon rosettes pinned to their

jackets.

This game might be much more elaborately done; the boys could don paper jackets with coloured sleeves in addition to the paper caps, and ride upon nursery hobby-horses, each one painted a different colour, in place of the hassocks.

The Paper Hoop Game is the greatest

possible fun to watch.

Six small boys are chosen to act as ringmasters, each one being given a large paper

hoop like those used in a circus for the bare-back riders to jump through.

They stand in a line across the middle of the ballroom floor.

Six boys are next arranged at one end of the room, and six girls take their places just beyond the line of hoops, on the opposite side to that from which the boys are lined up in a row.

The music starting is the signal for the ring-masters to raise the hoops, and the

line of boys to dash forward and scramble through the paper hoops amidst cries of "Hoop-la!" from ring-masters and audience alike, to capture the hands of the little girls on the opposite side, and dance merrily off with them.

More hoops can be produced, and the game played over again, until everyone has been

provided with a partner.

For the Surprise Packet Game half a dozen boys are withdrawn from the ballroom by the hostess, to have huge paper bags—made of wide striped red, white, and blue paper—drawn on over their heads to reach below their waists, or even to their knees, as a disguise.

They are then marshalled back again in pairs, to stand in the centre of the room, a little girl being placed in front of each couple and directed to take her choice from the two surprise packets, and to pull the one she would like to dance with from his paper wrappings.

If the disguising has been cleverly done, and the boys arranged in pairs according to height, the onlookers will be completely baffled as to the identity of each, and much merriment ensues as one merry face after another is disclosed by the tearing of the paper.

The Blowing Out the Candle Game is

amusing, and very easily arranged.

Six low but steady chairs or stools and six lighted candles in candlesticks are arranged in a row down the centre of the room.

Six little girls are next called out and directed to mount upon the chairs, lighted candle in hand.

Two boys are next selected to stand before each little damsel's chair to endeavour to blow out the candle flame. She raises it at arm's length, high above her head, when the to-be-rejected partner comes forward to blow, and lowers it to within

easy reach of the one she would like to dance with; and when he has successfully extinguished the flame with a well-aimed puff, she steps down from the chair and dances off with him.

For the Dummy Partner Game three big rag dolls, made of calico and stuffed and dressed to represent little girls, in frocks of crinkled paper, with rag-doll-painted faces, and enormous floppy

painted faces, and enormous floppy paper sun-bonnets on their heads, must be prepared beforehand, and to begin the game six chairs must be arranged in couples down the length of the room.

The rag dolls are carried in by the hostess and propped up in one of each couple of chairs, while three little girls are called out to seat themselves in the three chairs which remain

Six boys are now summoned to present themselves in couples before each lady's chair. Each little girl chooses one of the boys to be her partner, while his unfortunate rival for her hand has to dance about the room performing ridiculous antics with the rag doll clasped in his arms, to the wildest rag-time two-step procurable!

The Ribbon Loop Game is a very pretty and effective one, in which one little girl and all the boys present may take part.

The little girl stands in the middle of the room, armed with a wide loop of gaily coloured ribbon, and with this she must try



The Powder-puff game. Two boys kneel before each girl, who chooses one as partner, and rejects the other by dabbing his nose with her powder-puff

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to capture a partner from the circle of boys, who join hands to dance around her, by means of dropping it adroitly over his head, and if she is a popular little person this task

will present little difficulty.

This should be followed by a game of Blindman's Buff, in which a boy is blind-folded to stand in the middle of the room, while all the little girls dance round him in a circle until he succeeds in catching one to become his partner, when they stand aside together, and another boy is blindfolded in his place, until each little boy has captured a little girl with whom to dance.

A general distribution of tiny presents may take place between each game and dance, so that everyone present may have the opportunity of joining in a general waltz

or polka.

The girl and boy of the house, acting as host and hostess for the occasion, come in

with duplicate trayfuls of gifts, and as the niusic strikes up, the girl gives away her gifts to the boys to give to girls, and the boy gives his to the little girls to give to

Then the children, leaving their chairs, begin a merry hunt for partners, and much exchanging of presents takes place as the little couples dance off

together. A distribution of either real or artificial bouquets and buttonholes—according the time of yearmade in of pairs flowers that match, for exchange between the little dancers at the end of the evening, by

means of which they choose their partners for supper, gives a final gay touch of colour to the pretty scene, and immensely delights the little guests.

The accessories for the musical games described are all quite simple, and can be made at home at a cost of a few shillings, with little expenditure of time and trouble. while the necessary accessories are to be found in any village shop.

The circus hoops are children's ordinary wooden ones, costing a few pence each, covered with sheets of white or pink tissue paper pasted together to make them big enough.

The paper bags for the surprise packets are best made from sheets of red, white and blue paper, bought at four sheets a penny, and pasted together to make the right size. Be sure to make them big enough, as all the fun is spoilt if, when the party is in full swing, it is found that the bigger boys cannot get into the bags provided.

The paper jockey caps are also made of coloured tissue paper, with the peak cut double to give a little extra strength.

The powder-puffs cost only a few pence if cut out of white cotton-wool, with a tiny ribbon bow sewn on to the middle of the back of each round to make a little handle.

The bouquets and buttonholes, if made of tissue and crinkled paper flowers, cost practically nothing, but it is a pretty idea to fasten a lace cake-paper round each bouquet to make an old-fashioned holder. with a little ribbon round the stalks for a handle.

Other tiny gifts for general distribution and exchange may consist of quaint penny toys, bought in pairs for matching, and rounds of chocolate in silver paper—sold in circular boxes at 6d. and rs.—tied with baby ribbon with gilt safety-pin attached, to

make war medals for little girls to give to

Should the little guests at a children's party be considered somewhat too young for most of the games described here, it is possible to play most of their time-honoured favourites to music.

Musical Chairs is always a delight to small children, who will continue playing at it for an astonishingly long time, apparently without finding it monotonous or It could be tiring. varied, to their huge delight, by arranging the chairs to represent a horse's stall, taking care to allow a sufficiently large space

between each chair. Each little boy is then harnessed with long coloured tape reins, and driven by a little girl. The point of the game is for each driver to get her steed into a stallthat is to say, to a chair, and the fun waxes fast and furious, and absorbs the attention of the small horses and drivers in a wonderful manner.

Of course, the chief thing is to allow plenty of room between the chairs, and to see that the reins are not too long; if this is done, and a kindly eye is kept upon the equestrian manœuvres, the result is much amusement and no risk of accidents.

The prizes should consist of imitation carrots in marzipan for the horses, and toy skin-covered horses for their small drivers.

A little ingenuity will suggest other popular games that can be modified successfully so as to be played to music, such as Puss in the Corner, and the like.



The Surprise Packet Game. The boys are muffled in paper bags, and the girls choose partners from them while thus disguised



All matters pertaining to the kitchen and the subject of cookery in all its branches are being fully dealt with in EVERY WOMAN'S ENCYCLOPÆDIA. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned:

Gas Stoves Utensils The Theory of Cooking The Cook's Time-table Weights and Measures, etc.

Recipes for Soups Entrées Pastry Puddings Salads Preserves, etc.

Cookery for Invalids Cookery for Children Vegetarian Cookery Preparing Game and Poultry The Art of Making Coffee How to Carve Poultry, Joints, etc.

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

CHRISTMAS CAKES AND PUDDINGS

SEE FRONTISPIECE

Prepare Well in Advance—A Rich Cake for Yuletide—The Christmas Pudding—Mincemeat— An Old-fashioned Recipe for a Christmas Pudding

and milk.

RICH cakes should always be made some time before they are required for use, therefore the second week in December is none too early to commence preparations for Christmas by making the cake. cold pack it up in several layers of greaseproof paper, and keep it in a warm place to mellow and improve its flavour before it is time to ice it.

If, however, a plainer mixture is preferred, such as was given in Vol. 1, page 394, of EVERY WOMAN'S ENCYCLOPÆDIA, it can be made a few days before Christmas.

A RICH CHRISTMAS CAKE

Required: One and a half pounds of flour.

One pound each of currants and castor sugar.

Half a pound each of mixed peel. Sultanas and glacé cherries.

Four ounces each of sweet almonds and crystallised pineapple.

Two teaspoonfuls of melted chocolate. Half an ounce of ground allspice or powdered cinnamon and nutmeg.

One gill of brandy or rosewater and lemon-juice.

One gill of milk. Ten eggs

A pinch of salt.

Line a cake-tin with three layers of greased paper, and tie a band of brown paper round outside the tin to come a few inches above the top. This will lessen the risk of the cake burning.

Warm the butter slightly without melting it, add the sugar, and beat both to a soft,

white creamy mass. Beat the eggs until they are frothy, then stir them gradually into the butter and sugar. Prepare the fruit. Chop the peel, cut the pineapple into shreds, halve the cherries, peel and shred the almonds, stalk and clean the currants and sultanas. Mix all the fruit together with the spice.

Put the flour in a baking-tin in a warm oven and colour it slightly, then sieve it, together with the salt, and add these lightly to the butter, flour, and eggs.

Next mix in the fruit thoroughly, and, lastly, add the melted chocolate, brandy,

Mix all well together, put the mixture in the prepared tin, and bake it, first in a very hot part of the oven, then in a cooler after the first twenty minutes. It will take from four to five hours. To make sure the cake is sufficiently baked, stick a clean, bright skewer into it; if it comes out free from mixture the cake is done, if other-

When cooked, take the cake out of the tin, leave it until cold, then wrap it upwith the paper still adhering to it—in greaseproof paper, and put it away in a warm place until ready to ice it.

wise it requires longer baking.

Decorating the Cake

Coating a cake with almonds is a somewhat uncommon way of decorating a cake, and will be much appreciated by those who do not care to attempt sugar icing, or who

have little time to spend on it.

Cover the cake with a layer of almond icing. Shell some almonds and brown them carefully in the oven, then arrange them in even rows all over the almond icing, pressing them down slightly on to it. For the table tie a piece of soft ribbon round the case, pale green is very pretty and artistic, or the ribbon should harmonise with the other table decorations.

A Pretty Design for Icing a Cake

First cover the top of the cake with a good layer of almond icing; if liked, a thin layer may be put on the sides as well. Smooth it evenly over with a knife, and either dry it in a very slow oven, or leave it overnight in a warm kitchen.

Next put a thin layer of royal icing over the almond, smooth it evenly over with a broad-bladed knife dipped in hot water. Let this layer dry, then spread on a second and thicker one. When this coat is dry, pour over the boiled icing, or, if preferred, this

may be omitted altogether.

Decorate the cake with royal icing in any pretty design, and, as a touch of colour is always pretty on a Christmas cake, introduce into the decoration red or green brochettesthese are prettiest cut in halves, and can be kept in place with a little icing.

For the icings see EVERY WOMAN'S

ENCYCLOPÆDIA, Vol. 1, page 395.

MINCEMEAT

Required: Two and a half pounds of beef suet.

Four pounds of apples Two pounds of currants Two pounds of muscatels.

Two pounds of sugar.
The rind and juice of four lemons. Half an ounce of ground nutmeg. Half an ounce of mace and cinnamon.

Half a pint of sherry Half a pint of brandy.

Chop the suet finely, also the apples and muscatels after first stoning them. Mix these together with the sugar and spices, add the grated rinds and strained juice of lemons, also the cleaned currants; lastly add the sherry and brandy. Mix all well together. Press the mixture into dry jars, and cover with parchment paper.

Cost, 7s. 6d.

A CHRISTMAS PUDDING

Required: One pound each of beef suet, breadcrumbs, currants, sultanas, mixed peel, and brown sugar.

Half a pound each of glacé cherries, muscatel and Valencia raisins.

Quarter of a pound of flour.

Two ounces each of sweet almonds and ground almonds.

One ounce of bitter almonds. One ounce of baking-powder. Two oranges and two lemons.

One grated nutmeg. One apple.

Two tablespoonfuls of marmalade.

Quarter of a pint each of brandy and port wine.

Chop the suet very finely, mixing the flour with it to prevent it from clogging. Clean the currants and sultanas, halve the cherries and muscatels, chop the raisins and peel. Put the whole almonds in a small pan with cold water to cover them; bring it to the boil, and let it boil for three minutes; then skin the almonds; cut the sweet ones into shreds and chop the bitter ones.

Mix all the dry ingredients together, add the grated rinds and the strained juice of the orange and lemon. Break the eggs, one by one, into a cup, and having made sure each one is good, drop them into a basin, then beat them well, add the brandy, stir these into the mixture; lastly, add the wine. Mix all

very thoroughly.

Have ready some well-buttered moulds or basins, put in the mixture, pressing it well down. Scald and flour the pudding-cloths, shaking off all loose flour. Cover each mould with a cloth, making a pleat across the top to allow room for the pudding to swell.

Put the puddings in a pan of fast-boiling water, and let them boil steadily from ten to twelve hours; as the water boils away replenish it with boiling water.

Cost, 6s. 6d.

AN OLD-FASHIONED CHRISTMAS **PUDDING**

Many elderly people complain that nowadays Christmas puddings have lost the fresh, fruity flavour of the ones they remember in their youth. Here is an old recipe in which the mixture is kept uncooked until the day it is required for serving. The puddings are most delicious, and the mixture will keep uncooked for months; in fact, from one year to another,

Required: One pound of breadcrumbs.

One pound of beef suet. One pound of currants. One pound of sultanas. One pound of raisins One pound of mixed peel. One pound of moist sugar. Quarter of a pound of sweet almonds. One teaspoonful of salt. The rinds of two lemons One nutmeg or some mixed spice. Half a pint of brandy.

Chop the suet finely, mixing with it just enough flour to prevent it clogging. Put it in a basin, add the cleaned currants and sultanas, the chopped raisins, peel, and almonds, also the grated lemon-rinds, sugar, salt, and spice.

Mix all these dry ingredients well together, then add the brandy, and stir it well in.

Put the mixture into a large jar, having first made sure it is absolutely dry, press it down well. Cover the top with a piece of paper soaked in brandy; then put on the lid, and over that a covering of brown paper. Store it in a cool, dry place.

When a pudding is required, take out the quantity of mixture necessary, beat up some eggs, allowing three or four to a pint and a half basin of the mixture. Stir in the eggs, and boil the pudding for about six hours.

CHRISTMAS MENU

RECIPES

FOR Clear soup with vermicelli, see EVERY WOMAN'S ENCYCLOPÆDIA, Part 1, page 97.

FRIED SOLE

Required: The required number of soles.
Egg and breadcrumbs for coating.

A little flour.
Salt and pepper.
Fried parsley and lemon.

Wash and trim the fish neatly. Put the pan of frying fat on the fire to get hot. Mix with the flour a good seasoning of salt and pepper. Beat up the egg on a plate, and put the crumbs in a piece of paper. Coat the fish with the seasoned flour, shak-

seasoned flour, shaking off all that will not stick. Next brush the fish over with beaten egg, and coat it with crumbs. When a faint bluish smoke rises from the fat put in the fish, and fry it a pretty golden brown. Drain it well on kitchen cooked until tender in boiling salted water, then keep them hot in a little stock. Peel and examine the mushrooms, then grill them. When the cutlets are cooked, arrange the beans in the centre of a hot dish, arrange the cutlets neatly on them, and

keep them hot. Strain the sauce into a clean pan, put the olives back in it, add the glaze and wine, with salt and pepper to taste. Let this sauce boil, then pour it round the cutlets. Place the mushrooms in a heap in the centre.

Cost, about 3s. 6d.

THE CHRISTMAS MENU

Clear Soup with Vermicelli
Fried Sole
Mutton Cutlets à la Normandie
Roast Turkey
Mashed Potatoes Carrots à la Bréton
Xmas Pudding
Mince Pies Orange Baskets
Ham Croûtons
Dessert

ROAST TURKEY

See Every Woman's Encyclopædia, Vol. 1, pages 536-537.

CARROTS À LA BRETON

Required: A bunch or more of carrots.

Two ounces of butter.
A pint of good brown stock.
A croute of bread.

Wash and scrape the carrots carefully. Cut them into as neatly rounded shapes as possible. Put them in a saucepan with cold water and a pinch of salt. Bring them to the boil; let them boil for five minutes, then drain off the water and dry the carrots. Melt the butter in a saucepan, put in the

carrots, and fry them a pretty golden brown. Then add a quarter of the stock. Put a piece of buttered paper over the top, then the lid on the pan, and let the carrots braise gently at the side of the fire for an hour or more. As the stock becomes less add more until all is used. When the carrots are cooked the gravy should look



Fried Sole should be served on a lace paper, garnished with slices of lemon

paper. Arrange it on a lace paper, and garnish it with slices of lemon and fried parsley.

Cost, from is. 6d.

MUTTON CUTLETS A LA NORMANDIE

Required: The best end of a neck of mutton.

One and a half ounces of butter.

One shallot or small onion.

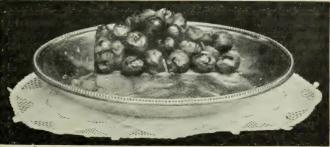
Four mushrooms.

Six olives

Half a pint of brown stock. One tablespoonful of sherry.

Half a pint of cooked haricot beans.
Salt and pepper.

Cut the neck into cutlets, trimming them neatly. Melt the butter in a frying-pan, put in the cutlets, cover them with the thinly sliced shallot; stone and halve the olives, add them and the stock. Let them stew very gently for half an hour. Have the haricot beans



Carrot à la Brèton. Cooked in this manner carrots are much liked, Serve on a croûton of bread with gravy poured over and round the vegetable

thick like glaze. Cut a neat croûte of bread to fit the dish, hollow it out slightly; arrange the carrots on this. See that the gravy is nicely seasoned, and if too thick add a little more stock. Pour it over and round the carrots.

Cost, about 8d.

THE CHRISTMAS PUDDING

Directions for serving the Christmas pudding were given in EVERY WOMAN'S ENCYCLOPÆDIA, Vol. 1, page 537.

ORANGE BASKETS

Required: Half a pint of cream.

Two tablespoonfuls of orange-juice.

One rounded tablespoonful of ground almonds.

One glass of sherry. Castor sugar to taste.

Angelica.

Sponge-cake.

First prepare the orange baskets in which

orange cream is to be placed. Wash some evensized oranges, wipe them, and cut the desired number round in half. Remove all pulp carefully with a teaspoon so to leave the empty skins quite clean. Ве careful not to

pull out the little stalk portion, or there will be a hole. Should this happen, fill up the hole with a little lump of butter Put long, thin strips of angelica, one strip for each half orange, into lukewarm water to soak; this renders them pliable and easily bent to form handles for the baskets. Whip the cream until it will just hang on the whisk; add the almonds gently, then

the other ingredients, mixing all thoroughly, but lightly, or the cream will curdle. a neat round, about an eighth of an inch thick, of sponge cake into each piece of orange skin. Then fill it up with the cream, using a forcing-bag and pipe for the top of the cream so as to make the sweet as decorative as possible. If a bag and pipe cannot be procured, a very good effect may be gained with a fork. Lastly, bend the angelica so as to form a handle to each orange basket. Serve on a pretty dish on a lace paper, or on fresh or dried leaves, if preferred. If liked, fill the baskets with orange jelly (Vol. 1, page 539), and then finish with cream; otherwise, save the pulp and juice not required for jelly or puddings.

Cost, about 2s.

HAM CROÛTONS

Required: Three tablespoonfuls of cooked, chopped ham.

One tablespoonful of warmed butter.

One tablespoonful of milk.

One raw volk of egg.

Made mustard.

Cayenne.

Chopped parsley.

Half a dozen sweet almonds.

Finger-shaped croûtons,

Keep the croûtons hot in the oven. Shell the almonds, cut them in shreds, and colour them very slightly in the oven. Mix the ham with the butter, add the milk, and beat the mixture thoroughly. Beat up and add the yolk of egg, mix it well in, and re-heat without letting the ingredients boil. Season carefully, but somewhat highly, with mustard and cayenne. Arrange this mixture neatly on the croûtons, decorate each with chopped parsley, and put shreds of

almonds along each side of the mixture. Serve this savoury as hot as pos-

sible.
Cost, about

8d.

If preferred, this more elaborate sweet might be served in place of orange baskets.



Orange Baskets. The cases of orange peel give a vivid dash of colour that adds to the attractive appearance of this sweet

CORBEILLE À LA PARISIENNE

PARISIENNE
Required: A round sponge cake.
Royal icing.

A strip of angelica.

Two pounds of mixed French

sweets.

Two ounces of sweet almonds.

Half a pint of cream. Sugar and vanilla to taste.

Procure a sponge cake about seven inches across and three to four inches high. With a sharp knife hollow out the centre, leaving a case of

cake. Have ready some royal icing.

Choose sweets of as pretty tints as possible, arrange them in rows round the cake, keeping them in place with the icing. Next cut a neat strip of angelica to form the handle of the basket. Soak it for a few minutes in warm water to soften it, then place it across the cake. Decorate it with icing and shredded almonds. Whip the cream stiffly, sweeten and flavour it to taste, then put it in the centre of the cake.

Cost, 4s. 6d.

The sponge cake taken from the centre can be utilised when making trifles or puddings, or if cut into neatly shaped pieces can be used whenever cake may be required. Icing, shreds of angelica, or glacé cherries can be placed on the top of each as a decoration.

SIX WAYS OF STUFFING A TURKEY

German Forcemeat—Celery Stuffing—An American Recipe for Chestnut Stuffing—Sausage Farce— Sausage and Chestnut-Oyster Farce

GERMAN FORCEMEAT

Required: One ounce of breadcrumbs.

Four ounces of butter.

Six ounces of pork, fat and lean. Five ounces of cooked yeal.

Two ounces of bacon.

Half a teaspoonful of chopped onion.

One truffle.

A teaspoonful of chopped parsley.

Salt and pepper. The liver of the turkey.

Two eggs.

Pass the pork, bacon, and veal twice through a mincing machine; chop the truffle and liver finely. Mix these ingredients with the crumbs, parsley and onion. Season the mixture carefully, then beat up the eggs, and stir them well in. Fill the crop of the turkey with this, then sew up the opening securely.

Cost, is. 6d. to 2s.

N.B.—In Germany the stuffed bird is then put in a deep baking-tin with a pint of boiling water, and stewed for twenty minutes; then it is roasted in the ordinary way.

CELERY STUFFING

Required: Nine ounces of breadcrumbs.

Six ounces of chopped suet.

Three ounces of chopped ham or bacon. Three tablespoonfuls of chopped parsley

Four tablespoonfuls of finely chopped celery.

One teaspoonful of mixed herbs.

The rind of one lemon, grated.

Three eggs

A little milk, if necessary.

Salt and pepper.

Mix all the dry ingredients together. Beat up the eggs and add them and enough milk

to bind the mixture. Season it carefully, and it is ready for use.

Cost, Is. 6d.

CHESTNUT STUFFING

(An American Recipe)

Required: One pint of chestnuts.

One teaspoonful of parsley.

Three ounces of butter.

A breakfastcupful of fine cracker (or bread) crumbs.

Salt and pepper.

Shell the chestnuts; then pour boiling water on them, and remove the inner brown skin; then boil them until soft in salted water. Next, mash them finely. Add to them the crumbs, parsley,

and salt and pepper to taste. Melt the butter gently, and mix it with the other ingredients. It is then ready for use.

Cost, about 8d.

SAUSAGE FARCE

Required: Two pounds of lean pork. Four tablespoonfuls of fresh breadcrumbs. The liver of the turkey.

One teaspoonful of salt. Half a teaspoonful of pepper.

Half a teaspoonful of mixed herbs.

Chop the liver finely and pass the pork twice through a mincing machine. Mix together the pork, crumbs, herbs and liver; season the mixture carefully, and add enough stock to it to moisten it slightly. It is then ready for use.

Cost, about is. 6d.

SAUSAGE AND CHESTNUT STUFFING

Required: One pound of chestnuts.

One pound of Spanish onions.
Quarter of a pound of breadcrumbs.
Two ounces of butter or dripping.

Two pork sausages.

One lemon-rind.

One egg.

Salt, pepper, and nutmeg to taste.

Boil the onions until tender and chop

them very fine.

Boil the chestnuts for ten minutes, take off the outer husks, and then boil them until soft. Next rub them through a sieve. Mix with them the onions, crumbs, and sausagemeat, having taken it out of the skins.

Melt and stir in the butter, season carefully with the grated lemon-rind, salt, pepper, and grated nutmeg, and bind all together with a beaten egg, adding a little milk or a second egg if necessary.

Cost, about is.

OYSTER FARCE

Required: Two dozen oysters.

One quart measureful of stale breadcrumbs.

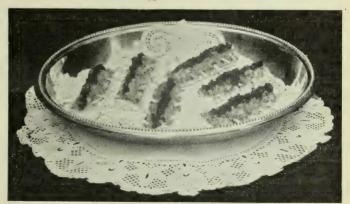
One tablespoonful of chopped parsley.

One teaspoonful of marjoram.

One heaped tablespoonful of butter.

Pepper and salt.

One egg.



Ham Croutons. A savoury that should be served as hot as possible

Wash, drain and beard the oysters. the dry ingredients together, then melt the butter, and mix it in well. Add the beaten egg, then the oysters, and it is ready to put into the turkey.

N.B.—This quantity is sufficient for a turkey of fourteen pounds weight.

Cost, about 4s. 8d.

RECIPES FOR CHESTNUTS

Marrons Glacés—Chestnut Charlotte—Chestnut Layer Cake—Marrons Comfits à la Nesselrode— Chestnut and Celery Salad—Chestnut Purée—Chestnut Pudding—Chestnut Cream

It is much to be regretted that nuts are not more used for culinary purposes than they are. True, they form an important item in the diet of fruitarians and vegetarians, but are too much neglected by the average housewife. Nuts are rich in nutriment, and can therefore take the place of meat.

Chestnuts are said to be the most farinaceous of all nuts, and, at the same time, the

most easily digested.

Italian chestnuts are the best, but ordinary ones answer very well, except when making marrons glacés, when it is worth while insisting on having Italian ones. Though rather more expensive, they are less likely to break during the cooking.

MARRONS GLACES

Required: Two pounds of chestnuts.

For the syrup:
One and a half

pounds of sugar.
Three - quarters
of a pint of water.
A stick of vanilla.

Italian chestnuts are the best for marrons, as they are less likely to break than other varieties.

A rather large proportion of chestnuts to syrup has been allowed because, even with care, some of the nuts will break before they are put in the syrup; they can be used for other dishes, though they will not look well as marrons glacés. Boil the chestnuts for five minutes, then remove the outer skins. Put

the nuts into fresh boiling water, and let them boil *gently* until a needle will pass through them; then remove the inner skin.

Next prepare the syrup.

Put the sugar and water in a pan, let the former dissolve gently, then boil them until the syrup looks clear; put in the chestnuts and the vanilla, and let them stand for some days, keeping them hot all the time. When they are clear drain them from the syrup, boil it to 235°, let it grain slightly, dip the chestnuts into it; when they are cold, put them in fancy cases, and they are ready.

Cost, Is. 2d.

N.B.—Any broken pieces do excellently for marrons comfits à la Nesselrode.

CHESTNUT CHARLOTTE

Required: Two ounces of stiff royal icing.

A round slice two inches thick of sponge or
Genoese cake.

About two dozen Savoy finger biscuits.

Half a pint of cream.

One teaspoonful of lemon-juice. Six ounces of chestnut purée.

To make the purée:

One pound of chestnuts.

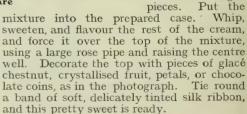
One pint of milk.
Two inches of vanilla pod.

Three ounces of marrons glacés. (Sufficient for six to eight.)

Cut the cake into a round, and spread the outside edges of it with a little of the icing; then fix the neatly trimmed finger biscuits round it, glueing them together, as it were, with the icing. This will set hard in a few minutes.

To Make the Purée.—Throw the chestnuts

into boiling water, boil them for ten minutes, then remove the outer shells and inner husks. Break the nuts in pieces, put them in the milk with the vanilla pod, and stew them gently until are soft. they (The length of time will depend on the age and variety; probably they will take an hour.) Rub the chestnuts through a wire sieve, and mix the purée with castor sugar to taste, a gill of cream (whipped), the lemon-juice, the marrons glacés, each cut in about eight



Cost, 4s.

CHESTNUT LAYER CAKE

Required: Two rounds of Genoese pastry.
One pound of chestnuts.
One pound of sugar.
One pint of water.
Vanilla and brandy.



chestnut Charlotte. A very pretty and uncommon sweet. Chestnuts should be more widely used in England than they are
tesh boiling water, and let mixture into the preparation of the prep

Two or three marrons glacés. Butter icing. (Sufficient for about ten.)

Wipe the chestnuts, then scald them in boiling water, and take off the skins. Then cook them until tender in a syrup made of milk and water, and flavoured pleasantly with a little brandy and vanilla. When the chestnuts are soft rub them through a sieve, or, if preferred, chop them finely. Then add enough whipped cream to make the mixture of a consistency that will spread easily. See that it is nicely flavoured and sweetened.

Spread this mixture over one round of the Genoese pastry, put on the second, pressing it on gently; or, if preferred, cut each round through so that there are four, spread one with the mixture, lay on a second, spread that also, and so on until all

are used.

Cover the cake with coffee butter icing. Decorate the top with a forcing-bag and pipe, using icing of a slightly paler tint than the icing used for coating. Cover the sides with coarsely chopped marrons glacés. For coffee butter icing see Vol. 2, page 895, EVERY WOMAN'S ENCYCLOPÆDIA.

Cost, 2s.

MARRONS CONFITS À LA NESSEL-RODE

Required: One and a half gills of cream.
Six mairrons glacés.
Half an ounce of leaf gelatine.
Six ratafias.
One tablespoonful of brandy.
Half a tablespoonful of maraschino.
The whites of two eggs.
Castor sugar to taste.
A little water.
(Sufficient for eight.)

Cut the marrons and ratafias into small pieces, put them in a dish with the brandy and maraschino, and let them soak. Whisk the cream until it is thick, but not stiff; add the sugar lightly. Dissolve the gelatine in a little water, then strain it in. Beat the whites to a stiff froth, then stir this lightly to the mixture.

Have ready some small ramaquin cases. Pin a band of paper round each case, coming an inch or more above the top of the case. Pour in the mixture, and leave it to set; then draw off the paper band carefully. Decorate the top of each with whipped and flavoured cream, sprinkle a little chopped pistachio cn some of them.

Cost, 2s. 6d.

CHESTNUT AND CELERY SALAD

Required: About a dozen large chestnuts.

A stick of celery.

For the dressing:

Three tablespoonfuls of salad oil.

One tablespoonful of sylnegar.

One saltspoonful of salts

One saltspoonful of salt.

Quarter of a saltspoonful of pepper.
(Sufficient for four to six.)

Shell, parboil, and skin the chestnuts. Then boil them until they are soft, but not broken. Drain them well, then, when they are cool, cut them into thin slices. Wash the white part of the celery thoroughly, then cut it into thin, crescent-shaped slices; there should be an equal quantity of celery and chestnuts. Mix all the ingredients for the dressing together, then pour them over the celery and chestnuts. Mix them well, but gently, and keep the salad in a cold place until it is required.

Cost, about 8d.

CHESTNUT PURÉE

Required: One hundred chestnuts.
Two and a half ounces of butter.
Three pints of milk or white stock.
One pint of water.
One onion or shallot.
Half a pint of cream.
One stick of celery.
One small carrot.
Salt and pepper.
Castor sugar.

Melt the butter in a clean pan. Make a slit across each chestnut to prevent them from bursting, and fry them gently in the butter until the husks come off quite easily; then remove all skin, and brown them.

Put them in a saucepan with the water and one pint of milk or white stock. Add the onion or shallot, the white part of the celery, and the carrot, scraped and cut in half. Let all simmer gently until the chestnuts are quite soft.

Drain off the liquor, take out the vege-



to a stiff froth, then stir Chestnut Cream. Not only a pretty sweet, but one that is nourishing and wholesome

tables, and pound the chestnuts until smooth, then rub them through a sieve. As you do so, add a little of the liquor, as it makes them work easier.

When all this is worked through, add the rest of the milk, and any liquor that is over. Re-boil, stirring all the time; then let it simmer gently by the side of the stove, and keep it well skimmed.

Just before serving, season it carefully with salt, pepper, and a few grains of castor sugar, and pour in half a pint of cream. Serve with croûtons of bread.

Cost, 2s. 6d,

CHESTNUT PUDDING

Required: Fifty large chestnuts. Half a pint of cream.

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Half a pint of milk. Four ounces of butter. Six ounces of castor sugar. A pinch of salt. Vanilla

Take off the outer skins of the chestnuts, and boil them until they are quite soft; take off the inner skins, and rub the nuts through a fine sieve. Put this pulp into a saucepan, with the cream and milk, sugar,

butter, and salt.
Stir the mixture over the fire until it thickens and comes away from the sides of the pan, but take great care that it does not stick to the pan. Let it cool a little, then add to it the beaten yolks of the six eggs, and the whites of four beaten to a stiff froth. them in lightly, and flavour with vanilla.

Pour the mixture into a well-greased plain mould, and steam for one and a half

Turn it out carefully, and pour hot wine sauce over it.

Cost, 2s. 6d,

CHESTNUT CREAM

Required: Fourteen to sixteen sponge fingers. A little clear jelly.

A strip of angelica and glacé cherries. One pound of chestnuts.

One and a half pints of milk.

Half a pint of cream.

Four ounces of castor sugar. Three-quarters of an ounce of leaf gelatine.

The yolks of three eggs.

The rind of a lemon. Cochineal. A wineglass of maraschino. (Sufficient for about six.)

Thinly coat the bottom of a plain mould with clear jelly, either wine or lemon. When that is set, ornament the bottom in any pretty design with angelica and glace cherries; pour in a little more jelly to set this decoration. Line the sides of the mould with the sponge fingers, trimming them so that they fit in neatly.

Shell, parboil, and skin the chestnuts, put them into a stewpan with one pint of the milk, the thinly pared lemon-rind, and, if liked, a few drops of vanilla. Let them simmer gently until they are tender, then

rub them through a sieve.

Melt the sugar and gelatine in the rest of the milk, let it cool slightly, then pour in the beaten yolks of egg, and stir it over the fire until it thickens (but it must not boil); let it cool slightly, then mix it into the chest-nut purée. Whip the cream stiffly; add it, also the maraschin and a few drops of cochineal to make the cream a very delicate pink. Pour it into the prepared mould, and leave it until set. Turn it out carefully, and garnish the dish with a little chopped jelly.

N.B.—If preferred, the mould may be coated all over with jelly instead of being

lined with the sponge cakes.

Cost, about 3s.

CHRISTMAS HAMPER THIE

A Pleasant Custom-Suggestions for the Contents of the Hamper-How to Pack the Various Items—Recipes for Making Seasonable Dainties

THE time-honoured Christmas hamper is perhaps the most welcome of all Christmas gifts to relatives and friends whose circumstances deprive them of the means of providing and cooking their own specialities for the season.

Even in cases where the appearance of Christmas fare is a certainty, there will be a "something" about the pudding and mince-pies, etc., from home which cannot be bought for money, which will be appreciated

by those who receive them.

To pack the hamper satisfactorily needs skill and sympathy. Skill to ensure safe transit of bottles, jars, etc., to avoid unnecessary weight, and to fill in odd corners wisely; sympathy to recognise what will be most acceptable to the various recipients.

Ordinary basket hampers, such as are used for sending garden produce in, are the lightest and strongest, and the packing medium may be clean hay, straw, or shavings.

Glass bottles should be rolled in corrugated cardboard to project a little beyond the glass; this space should be filled with soft paper. Wrap cakes in grease-proof paper, unless easily crushed, when they must be put into light tins.

Crackers are excellent for tucking into crevices behind various articles, so are tangerine oranges, apples, packets of raisins,

and other soft goods, and all these have the immense advantage of being edible.

The suggestions for the following hamper can be altered to any extent, either reduced or elaborated at pleasure, according to the donor's generosity or depth of purse.

> Contents of the Hamper Galantine of beef Pork pie Potted meat Plum pudding Mince-pies Chelsea cake

A jar of gooseberry cheese. For galantine of beef, see Vol. 4, page 2576;

for mince-pies, see Vol. 1, page 537; for a jar of gooseberry cheese, see Vol. 3, page 2213.

RAISED PORK PIE

Required for the pastry:
One and a half pounds of flour.
Half a pound of butter or lard. One teaspoonful of salt. Two eggs Two gills of boiling milk. For the contents of the pie:

Two pounds of lean pork. Two large teaspoonfuls of salt. One teaspoonful of black pepper. A good dust of cayenne.

Remove the rind from the pork and then cut it into neat dice. Mix it with the seasoning on a plate and add two tablespoonfuls of cold water.

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Next make the pastry. Sieve together the flour and the salt. Make the butter and milk quite hot in a saucepan. Pour nearly all of this into the flour, and stir them together with a wooden spoon till it is mixed, then knead it well with the hands. If it is too dry, add the rest of the milk and butter. Knead it quickly in a warm place till it feels smooth, but not sticky. If it gets cold it will crack and be difficult to handle.

Cut about one-third of the paste for the lids, and put it aside in a warm place. Roll out the rest about one-third of an inch thick. Lift it up, put it into the greased moulds, and press it well with the hands into the mould, so that it takes the shape exactly. Trim off the edges, leaving about half an inch of pastry standing up above the mould. Now fill in the moulds with the seasoned pork, put on the lids and press the edges together. Brush it all over with beaten egg, make a hole in the top, and decorate it tastefully with leaves and a

Take care that the hole on the top is kept open, and that the decorations are also brushed with beaten egg. Tie a band of greased paper round the tin to come four inches above it—this helps to prevent the pie from burning.

Bake in a moderate oven for three to four hours, and then let it get nearly cold. Next turn it out of the tin, take out the

centre ornament, and add about two teacupfuls of good stock made from the rinds and trimmings of the pork, and nicely seasoned. Leave the pie till cold, then put back the ornament.

This quantity will make two good-sized pies.

Cost, 2s. 4d.

POTTED MEAT

Required: About two pounds of lean beef, or veal and ham, or chicken and ham. Two allspice.

Two cloves.

Four peppercorns. One bay-leaf. A blade of mace.

Two anchovies or two teaspoonfuls of anchovy essence.

Four ounces of clarified butter.

Take a large earthenware jar and butter it thickly inside. Take all fat from the meat and scrape the lean very finely. Put it in a jar with all the spice tied up in a piece of muslin. Cover the jar tightly, put it in a cool oven or on a cool stove for two hours. Then take out the spice and pound the meat with the anchovies. Rub all through a sieve. Season it well, then mix the butter into it so as to make a soft paste. See that it is nicely seasoned. Press it tightly into jars. Pour over the top some more clarified butter, and keep it in a cool place.

To Clarify the Butter

Put the required quantity in a clean saucepan, let it melt gently until it looks clear like salad oil. Skim it carefully, then let it stand for a few minutes: a sediment will settle at the bottom of the pan; pour the clear butter off carefully and use it as it is beginning to set.

Cost, from 2s. 2d.

GALANTINE OF BEEF

For recipe, see Every Woman's Encyclo-PÆDIA, Vol. 4, page 2576.

CHELSEA CAKE

Required for the cake mixture:

Ten ounces of flour. Four ounces of butter. Six ounces of castor sugar. Five eggs

Half a gill of milk.

One teaspoonful of baking-powder.

One teaspoonful of vanilla. For the walnut filling:

Two tablespoonfuls of dried and shelled walnuts.

Two tablespoonfuls of ground almonds. Lemon-juice and orange-flower water. One tablespoonful of apricot jam.

A little icing sugar.

First prepare the cake.

Sieve together the flour, baking-powder, and a pinch of salt. Cream together the butter and sugar.

Next add the eggs, beating each in separately, the flour, and lastly the vanilla and milk.



Raised Pork Pie. A home-made pork pie is always a welcome item in a Christmas hamper

Put the mixture in an oblong baking-tin, lined with two layers of buttered paper, and bake it in a moderate oven for about an hour.

Meanwhile, chop the walnuts very finely, pound them in a mortar with the almonds, jam, lemon-juice, and orange-flower water to taste.

Add enough sieved sugar to mix the whole to a smooth paste.

Roll out this walnut icing to the shape and size of the cake. Put the icing between the pieces of the cake, and press them gently together.

Pour the white icing over the top and sides, but not over the ends. Arrange halves of walnuts as a border round the top of the cake.

Sprinkle the top with preserved rose or violet petals, and decorate with a few whole crystallised violets.

Cost, 1s. 6d. to 2s.

DINNERS FOR OUR POORER NEIGHBOURS

Beef Soup-Irish Stew-Hotch-potch-American Stew-Winter Soup-A Boiled Pudding

AT the present time, when there is so much poverty on all sides, many people are anxious to do a little to relieve it in their immediate neighbourhood. Here are a few well-tried recipes which have been used with success, both in private houses and soupkitchens.

TO MAKE TEN GALLONS OF BEEF SOUP

Required: Ten pounds of shin of beef.

Eight pounds of bones Three pounds of carrots. Two pounds of turnips. Four pounds of onions. Three pounds of dried peas. Salt and pepper.

Cut up the meat into small pieces and chop the bones; put all into a large pan with ten gallons and a half of cold water, and four level tablespoonfuls of salt. Bring it to the boil, then skim it carefully. Wash and prepare the vegetables, and cut them up small; wash the peas also.

When the water boils, add the vegetables and peas, and let all cook gently for four hours. Season to taste with salt and pepper, and just before distributing the soup add two, or even three, quarts of boiling water to it.

Cost, about is. a gallon.

IRISH STEW

Required: Six pounds of salt or fresh pork, or breasts or scrags of mutton. Fourteen pounds of potatoes. Six pounds of onions.

Six quarts of water. Salt and pepper.

Cut the meat into fairly large pieces. Put it into a large pot or copper with the bones. Peel and slice the onions, and add them. Wash and peel the potatoes, cut half of them into slices, and the rest into halves; add these, also a seasoning of salt and pepper, pour in the water, put on the lid, and stew the whole gently for four hours.

Cost, about 4s. 6d.

HOTCH-POTCH

Required: Five pounds of raw beef free from bone.

Five ounces of flour. Five ounces of peas (whole or split)

Five ounces of Scotch barley Five pounds of carrots or turnips.

Five pounds of cabbage. Two pounds of onions

Ten quarts of stock or water.

Seasoning. Pepper and salt. Herbs to taste.

Soak the peas overnight. Peel or scrape clean, and cut the vegetables and onions into small squares. Scald the barley by pouring boiling water over it, allow it to stand for a few minutes, then throw the water away. Add the meat, peas, barley, vegetables, and herbs to the stock or water, and simmer in a pan until the peas, barley, etc., are cooked.

Make the thickening by mixing the flour, pepper, and salt with a little cold water.

Bring the meat and vegetables to a sharp boil, add the thickening, stir until it comes to the boil again, then simmer for half an

Cost, from 3s. 2d.

AMERICAN STEW

Required: Four pounds of salt or fresh pork, or beef or mutton.

Four quarts of cold water. One pound of rice A dozen large onions. Salt and pepper.

Cut the meat into fairly large pieces, put it into a pan with the water, rice, the onions cut into rings, and the seasoning. Put the lid on the pan, and let the contents simmer very gently for about three hours, adding more water if the liquid becomes thick. See that it is nicely seasoned, and it is ready.

Cost, about 3s.

WINTER SOUP

Required (to make ten gallons): Three pounds of pearl barley. Four pounds of lentils.

Ten pounds of potatoes. · Two pounds of carrots. Two pounds of turnips. Three pounds of onions. Two pounds of dripping.

Two ounces of mixed herbs. Salt and pepper.

Wash and prepare all the fresh vegetables, then chop them coarsely. Put them in a large pot or copper, add ten gallons and a quart of water, and about four level tablespoonfuls of salt. Bring it to the boil, then skim it very carefully. Next add the peas and barley after first washing them, then the fat. Put the lid on the pan, and let the whole cook from two to two and a half hours longer. Season it to taste with salt and pepper, and it is ready.

Cost, about 6d. a gallon.

A BOILED PUDDING

Required: Five pounds of flour

One and a half pounds of fat. One and a half pounds of currants or raisins.

One pound of moist sugar.

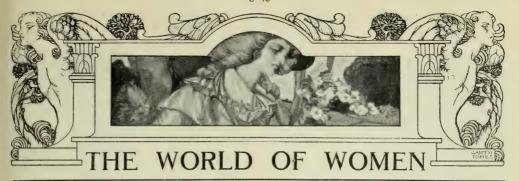
Three pints (more or less) of water.

One ounce of spice.
Two teaspoonfuls of salt.

Mix the flour, spice and salt together in a basin; chop the fruit and suet, add them, also the sugar. Mix all well together, then add the water. Work the whole into a neat ball, tie it in a scalded and floured cloth, and let it boil steadily for about three hours.

Cost, about 2s. for 12lb of pudding.

N.B.—Skim milk may be used instead of



In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who The Queens of the World Famous Women of the Past Women's Societies

Great Writers, Artists, and Actresses Women of Wealth Women's Clubs

Wives of Great Men Mothers of Great Men, etc., etc.

WOMAN'S 2°OKW OHW

MRS. ALFRED SIDGWICK

In the quiet and ancient little Cornish village of St. Buryan, so dear to the heart of antiquarians, lives Mrs. Alfred Sidgwick, who has written many powerful novels, in addition to contributing to many of the leading magazines

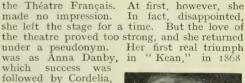


and periodicals. It was in 1883, six years before the publication of her first notable book, "Caroline Schlegel," that Mrs. Sidgwick married Mr. Alfred Sidgwick, himself an author of repute, whose books, "The Process of Argument," "The Use of Words in Reasoning," and "The "Applica-tion of Logic," have revealed him as a

profound student. Since the publication of "Caroline Schlegel," Mrs. Sidgwick has written Since the publication of "The Grasshoppers," "A Woman With a Future," "Cousin Ivo," "The Inner Shrine," "The Beryl Stones," "The Severins," and "The Lantern Bearers," Incidentally, she has displayed her versatility by writing a child's book of gardening and an interesting volume on home life in Germany. Mrs. Alfred Sidgwick is a member of the Writers' Club.

MADAME SARAH BERNHARDT

you not find," the famous French actress was asked, à propos of her appearance at the London Coliseum in 1911, giving selections from your répertoire twice a day is a great strain upon your strength?" "Not at all. I quite enjoy the work," replied Madame Bernhardt. And yet this wonderful actress was born as long ago as 1845, and made her first appearance on the stage in 1862, at



which success was followed by Cordelia, in a French version of " King Lear." after her appearance as Zanette in Coppée's "Peasant," in 1879, Paris was electrified, and in twenty-four hours Madame Bernhardt found herself famous. It would be wearisome to record the triumphs she has



achieved since then, not only in France, but also in America and this country. She made her first appearance in London in 1879, at the Gaiety Theatre, in "Phèdre," and her début in New York the following year. She has twice been nominated for the Legion of Honour, but, for reasons of red tape, that deserved distinction has been withheld. In addition to being an actress, Madame Bernhardt is a sculptor and painter, and was the regular art critic of a French daily paper during one of her visits to this country.

MISS ANNIE HUGHES

A FTER attending the North London Collegiate School, under Miss Buss, and Queen's College, Highgate, Miss Annie Hughes, who was born at Southampton, on October 10, 1869, went on the stage when only fifteen years of age, making her *début* by walking on at a Gaiety matineé in "The Private Secretary." She played her first original part in London in "The Man With Three Wives," at the



Madame Sarah Bernhardt

Criterion; and since then has appeared in many important productions in London. Not only, however, has she played many parts with



Dr. Thekla Hultin

actors like the late Sir Henry Irving, Sir Charles Wyndham, Sir Herbert Tree, and Sir John Hare, but being a clever and amusing writer, has written several plays, and dramatised "Lorna Doone." She is also the author of a number of stories, and is specially proud of her pet dogs, with which she has taken a number of prizes. Indeed,

"Master Murphy," her well-known Griffon, has taken many first prizes at the Ladies' Kennel Club shows.

DR. THEKLA HULTIN

THE first Finnish lady to become a Doctor of Philosophy, Dr. Hultin, after finishing her education at the University of Helsingfors, distinguished herself as a journalist and editor. Ultimately she acted as sub-editor of the "Paivalekte" (the "Day Leaf"), which was suppressed by the Russian Government. Then she became editor of the "Isunmaan Ystuvs" (the "Friend of the Fatherland"), which shared a similar fate. She wrote much on social and political subjects, and was ultimately elected to the Finnish Diet, which includes over twenty other women M.P.'s. Born in 1865, Dr. Hultin, from the days when she could think for herself, has devoted her energies to the restoration of constitutional freedom in Finland, and has always been a champion of the rights of her sex. It may be remembered that in 1909 she came to this country at the invitation of the Suffragettes, and told the story of how the Finnish women gained the franchise. Dr. Hultin is doubly a servant of Finland, for in addition to being a member of the Finnish Parliament, she holds an important position in the State Statistical Bureau, to which she was appointed in open competition with men.

MISS ANNA RÖGSTAD

A Mong other interesting reminiscences, Miss Anna Rögstad, member of the Norwegian Störthing, and the first woman member of Parliament in the world, mentions the fact that her paternal grandmother, Anna Rögstad, took the oath of fealty to the Constitution on June 13, 1814, together with the male voters of the district of Thingtad at Sandsvaer, and four other widows. Miss Rögstad, who is now fifty-seven



Miss Anna Rögstad

years of age, comes of a political family. Her father was a lawyer in Northern Norway. "I was reared," she says, "in a home where there was much discussion of topics of the day." For more than thirty years Miss Rögstad has been a teacher in the schools of Christiania, where she now resides, within ten minutes'

walk of the Störthing, or Parliament House, where she has fought so strenuously on behalf of her sex. In Norway, thanks to the indefatigable

efforts of Miss Rögstad, the women now have the right of voting, both for State and municipal council. But this was only achieved after many years' fighting. Although her time is very much occupied with Parliamentary duties, Miss Rögstad still continues her teaching, and for over thirty years has been at the head of the society of women



Miss Mary McArthur Elliott & Fry

teachers in Christiania. She is a woman who is widely respected, not only by her own sex, but also by her Parliamentary confreres.

MISS M. McARTHUR (Mrs. W. C. Anderson)

For over eight years Mrs. Anderson, the wife of the Chairman of the Independent Labour Party, has acted as secretary to the Women's Trade Union League, and during that time has done more than any other woman to organise the female workers of this country, and to better their conditions. She is better known, perhaps, as Miss Mary McArthur, under which name she intends to continue her work—her marriage taking place in September, 1911. The daughter of a Scottish manufacturer, Mrs. Anderson came to London, after acting as her father's secretary, and was pressed into the service of the Women's Trade Union League by Lady Dilke. When she first became secretary the League had 40,000 members. That was about eight years ago. To-day there are close upon 200,000. The high esteem in which Mrs. Anderson is held is shown by the fact that a few years ago she was entertained at dinner at the House of Commons by the Labour members, previous to her departure for America to attend a Labour Congress, it being the first time that a woman had been so honoured.

MISS EDITH OENONE SOMERVILLE

Among the most versatile women of to-day must be numbered Miss Edith (Enone Somerville, whose new Irish hunting story, "Dan Russell the Fox," is one of the most interesting autumn volumes of 1911. This book, like many of Miss Somerville's other works, "An Irish Cousin," "Naboth's Vineyard," "Through Connemara in a Governess Cart," "The Silver Fox," and "Experiences of an Irish R.M.," has been written in collaboration with "Martin Ross," who, in reality, is Miss Somerville's cousin, Miss Violet Martin, of Ross.

Both ladies are enthusiastic sportswomen, and Miss Somerville, who is a daughter of the late Lieut.-Colonel Somerville, and grand-daughter of Admiral Sir Joseph Coghill, was at one time the only lady M.F.H. either in Ireland or the sister country. She held the Mastership of the Carbery Pack from 1903 to 1908.



Miss E. Œ. Somerville

Elliott & Fry

THE REAL SANTA CLAUS

By MARION LESLIE

The Children's Saint of All Ages—How St. Nicholas became Santa Claus—The Beginning of a Great Work—A Saint who has no use for Red Tape—Some Competitions that Bring Happiness to Others—How Disabled Little Ones are Helped—The Gentleman who Makes you Well—Santa Claus at Home

DEAR old Santa Claus was the only saint who survived the Reformation in Holland, for it was clear that the children must be appeased, whoever else went saintless at

Christmas.

Of course, he was originally that holy man St. Nicholas, who descended the chimney and laid presents in the stockings or shoes of good children. The Dutch emigrants to America carried with them the cult of St. Nicholas, but his name was changed in the New World into Santa Claus, and when he crossed the Atlantic

and invaded the British Isles, he very nearly succeeded in ousting Father Christmas as the patron saint of our Yuletide. An agreeable compromise was effected, and it was understood that when Santa appeared to English children he was to wear the dress of old Father Christmas.

The quaint name of the new benefactor "caught on" wonderfully, and his fondness for hiding his gifts in unexpected places, and the general air of mystery which surrounded Santa, increased his popularity.

At length he became so famous that, in 1885, the Santa Claus Society was founded in his honour, and remains the only society of the

kind in the world. The founders of the society were the Misses Charles, daughters of the late Robert Charles, who devoted himself to many forms of philanthropic work, and nieces of the distinguished judge, Sir Arthur Charles.

Like many other of the societies described in Every Woman's Encyclopædia; that of Santa Claus originated in the desire of some ladies of leisure to give their time to a benevolent object in a simple, unostentatious way in their own homes, and they did not in the least anticipate the vast results which would follow their efforts.

The Misses Charles organised work parties

amongst their friends, which met in the drawing-room of their parents' house in Highgate. Garments were made for distribution amongst the poor, and, when sending parcels of clothing to the parents, it occurred to them that it would be a good thing at Christmas to enclose toys or other little gifts for the children. The idea was heartily taken up by their friends, and presents for the little ones became a regular feature of the work, and seemed to demand a separate organisation. Santa Claus was then in the height of his first

popularity in this country, and so the new scheme was most happily termed the Santa Claus Society, its object being to send parcels of Christmas presents to the poor children in hospitals, infirmaries, and kindred institutions.

The work of the society spread until, year by year, sacks containing many thousands of presents were distributed by the head branch in London, and country branches began to be formed.

The rules of the Santa Claus Society are very simple. Each member must promise to contribute at least one toy or article for distribution by the society. All kinds of gifts are acceptable, whether warm clothing for adults,

Robert Charles, shilanthropist, Society. An Killus of Santa Claus Society for brighten gifts are acceptable, whether warm clothing for adults, toys for the little ones, picture-books, cheap editions of standard novels, knitting-needles and wool, or other fancy-work materials for invalids. These should be marked "S. C. S.," and addressed to Miss J. F. Charles, Santa Claus Home, Cholmeley Park, Highgate, London, N.

At first the gifts were confined to children, but the older patients in hospitals used to look so wistfully at the children handling their presents that Santa Claus was entreated to remember the grown-ups also.

There is no red tape about Santa Claus,

and, although his mission is primarily to children, he saw no reason why he should



not bestow presents on grown-ups; so now warm garments and useful nick-nacks for men and women are put into the society's sacks.

Very popular presents are women's workbags, containing crochet cotton and needles and a pretty pattern to work from. Men's toilet-bags are also much appreciated by hospital and infirmary patients, and should contain soap and washer, a nail-brush, and a comb. Stationery cases, fitted with materials for letter writing, are also welcome gifts.

During the Christmas season of 1910 Santa Claus parcels were sent to some thirty-five hospitals, infirmaries, and homes, as well as to a number of parishes in East London and to various cripple centres.

The arrival of the parcels has now become one of the most delightful features in our great London hospitals on the days immediately preceding Christmas. As the lady distributors pass from ward to ward, giving just the right thing to everybody, there is a universal cry of "Long live Santa Claus!

Some think he is "too good to be true," and there have been pathetic cases of poor people who, when some useful article was brought to their bedside. shook their heads sadly, saying they could not afford to buy it. Their delighted look of surprise when they were was touching to see.

Children have a serene and happy faith in Santa Claus, and one little mite turned her pretty face on Miss Charles as she hugged her doll, and asked: God?" "Who is Santa Claus? Is he

There was a characteristic touch of humour about some lads in an East End infirmary, who, on being told that Santa Claus might bring them some presents if they hung their stockings on the bedrail, insisted on putting up their knickers instead, declaring magnificently that stockings were "no class."

The society now receives parcels from all parts of the Empire, including the distant colonies. Its members range from young children to old people long past their three-score years and ten, and are drawn from all ranks of society.

Each winter, before the distribution of the gifts, a doll show and sale is held. and prizes are given for adults and boys and girls in doll-dressing competitions. This year (1911) the following is the list for dolls in fancy dress:

I. Women of all nations. The sovereigns of England.

Any English trade, male or female. Only one doll is to be dressed, and must be accompanied with card bearing full title of character.

2. Representation of any nursery rhyme. Representation of a simple fairy tale.

There is also an "Odds and Ends Competition," in which prizes are awarded for the most useful article made out of odds and ends of wool or of material; and there

"Cake-making are Competitions " for any kind of homemade cakes, 'Sweet-making Competitions " for any kind of homemade sweets. many excellent recipes given from time to time in EVERY Woman's ENCYCLOPÆDIA should prove useful to readers who are competitors for the Santa Claus Society's prizes. The dolls and articles sent in are given to hospitals and infirmaries, or sold for the good of the society.

Everything for competition, except and sweets, cakes must be sent in by December 1, to Miss J. F. Charles, Santa Claus Home, Chol-meley Park, Highmeley Park, The date for gate. cakes and sweets is

later. Although in the first instance the providing of gifts for the poor at Christmas was the object of the society, other schemes have been developed. The Misses Charles could see no reason why Santa Claus should indulge in a Rip Van Winkle sleep all the year, except at Christmas, so they induced him to continue his good works in summer, and give poor people and children recovering from illness a holiday in a suitable home.

Although the original business of the kindly saint is to bring gifts, he did not demur at being asked to help restore the colour to a pallid woman's face, and make the eyes of some afflicted child sparkle with joy at the sight of green fields or the sea-

Accordingly, a Convalescent Branch was formed in connection with the society, and



told that it was a gift Miss J. F. Charles, so intimately associated with her sister in the was touching to see

has sent several thousands of poor invalids to recruit in the country. In 1910 twenty men, forty-eight women, and forty-one children were sent away for change and treatment.

The third but by no means the least of the distinctive objects connected with the Santa Claus Society is the Santa Claus Home, Highgate, for children with hip and spinal diseases, and for invalid children under

three years of age.

It was founded by Miss Henrietta and Miss Jane Charles in memory of their sister Eleanor, who, with them, started the Santa Claus Society in 1885. The Home was first opened in 1891 by Lady Lucy Hicks-Beach, at 34, South Grove, Highgate, a private house taken by the founders for the purpose. There, under the watchful care of the Misses Charles, the first little sufferers were received for surgical treatment. Later, in 1900, it was established in a pretty, new house at Cholmeley Park, Highgate.

The Santa Claus Home is open every weekday afternoon to visitors, and, in spite of the pathetic cases under treatment, it is a pleasant, cheery place to visit. The sound of merriment and laughter greets you as you enter the hall, and as you pass through the rooms you encounter the little convalescent patients with their toys and their picture-books, enjoying themselves hugely and creating a merry, cheerful atmosphere for those who have still to lie in their cots. There is nothing of the institution about the Home, and the rooms are more like nurseries than wards.

When the weather is fine, the little patients have grand times out of doors in the garden, and those who may not run about enjoy the fresh air lying out on the balcony.

The Misses Charles give most generously of their time to mothering the flock and conducting the business arrangements of the Home; lady visitors come in and out to chat and play with the children, and to teach them; there is a trained nurse always in attendance, and Dr. Crowdy, the Hon. Medical Officer, day by day places his skill at the disposal of the patients, and is a most popular person as the "gentleman who makes you well again." The spirit of the good Santa does indeed brood over the Home.

Many gifts come in to help the work, but never enough to meet all the cases of child affliction which appeal for care. Many poor little ones may have to bear the burden of physical weakness and deformity all their lives, because they cannot get the weak spine or the diseased hip attended to in early life. The resources of the Home are always severely taxed, but one great source of help is "Pound Day," which has become an institution in Highgate. a pleasant sight to see the school-children of the district trooping to the Home with their offerings, in kind, of a pound or more of tea, sugar, rice, potatoes, and other necessaries to help to fill the store closet of the cripple boys and girls. It is better still to know that they have saved their pocket-money to make the present.

The Home is also greatly helped by the friends who support cots. Last year, the Bishop of London made an appeal for the Home at its annual meeting, and paid a characteristic tribute to the years of splendid service and of initiative given to the work. by the Misses Charles, in which he took



One of the "gentlemen who make you well" acting the kindly part of Santa Claus for the little inmates of a ward in a children's hospital. Teddy bears are an unfailling delight to invalid children Photo, G.P.U.

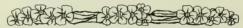
occasion to remind his hearers that ladies did not come to the end of their careers because they remained unmarried.

Christmas is, of course, the great time in the Santa Claus Home, and Santa always pays his visit on Boxing Day, because, the labours of the festive season being nearly over, he has more leisure to spend with his dear invalid children. Due preparations are made for his visit. All the children are gathered into two of the wards, in each of which stands a tall Christmas tree, gaily decorated and laden with parcels. There is great speculation as to what the parcels contain, and all the afternoon there is pleasurable excitement, many questions and much guessing on the part of the children. Expectancy grows intense when, as the evening shadows fall, the trees are illuminated with innumerable little candles, and the children's sweet treble voices raise the hymn: "List our Merry Carol." It is difficult for some of the little ones to keep at their singing, so eager are they not to miss the first tinkle,

tinkle of the sleigh-bells of Santa Claus. Now, the longed-for sound is distinctly heard outside the window of the girls' ward, and the eagerly expected figure enters, clad in a long red robe, with flowing white locks and beard, and carrying a weighty sack.

and beard, and carrying a weighty sack. It is Santa Claus, and his presence is hailed with shouts and clapping of hands. Then, the Saint, quickly stripping the trees of their burdens, piles each little cot with treasures. Then, what a hurry the children are in to undo the wrappings and discover the dolls and the Teddy bears, the picture-books and the writing-cases. It is remarkable to them how their kind visitor has guessed just what each child most wished to have. Having unloaded boxes of crackers from his pack, Santa Claus hurries away to the boys' ward, and there distributes his other gifts amidst uproarious applause.

Then once more the sleigh bells tinkle, and the children know that the good Santa Claus has vanished, to appear no more until the advent of another Christmastide.



THE WORLD'S RICHEST WOMEN

Continued from page 3543 Part 29

A Tax Killed by Ridicule—American Gold in British Pockets—A Kingdom of Iron Ruled by a Girl—A Millionairess Who Prefers the Simple Life—How She Meets the Responsibilities of Her Wealth

Before leaving the women millionaires of America, reference might be made to those wealthy heiresses who have gone to other countries for husbands, and who have not only aroused the indignation of Mrs. Green, but enraged one politician to such an extent that he introduced a Bill to fix a heavy tax on the export American o f heiresses. However, ridicule killed it. It is estimated, however, that no less than £40,000,000 has been taken out of the United States of late years bv fair Americans who have wedded foreign husbands. There was the Duchess of Marl-



Mrs. Hetty Green, said to be America's richest woman, transacts her own Photo bu iness and lives in a most simple manner Topical

borough, for instance, née Vanderbilt, who possesses £2,000,000 in her own right; the Duchess of Roxburghe, née Goelet, who had a similar dowry; and among other brides and dowfrom ries States may be mentioned Dowager Duchess of Manchester, néz Yznaga, £200,000; the Duchess of Manchester, for-merly Miss Zimmermann, £400,000; Dowager Countess of Strafford, formerly Mrs. Colgate, £200,000; Countess of Craven, who, before her marriage, was Miss Martin, £400,000. Among the dowries that have gone to the Continent might be mentioned

Princess Colonna, née Bryant, £500,000; Countess Castellane, née Gould, £3,000,000; Princess Hatzfeldt, née Huntingdon, £400,000; and Princess Festetics, née Haggin,

also £400,000.

The immense wealth possessed by Frau Von Bohlen compares favourably with the fortunes of Mrs. Sage and Mrs. Green, and her character is similar to theirs. She is a woman who, in spite of her vast wealth, prefers a simple life. Often she has made her own clothes, and when she was married, in 1906, she wore a trousseau made by her own hands at a cost of something like £50. As a housewife she has proved a model, and takes particular pride in her home, even going into the kitchen and cooking. She devotes herself to housekeeping, business, and charity, and is exceedingly generous to the 45,000 workmen engaged in the works

at Essen. To celebrate her marriage she gave £50,000 to the workmen's invalid fund, and although she receives something like 200 begging letters by every mail, they are all carefully examined, so that any worthy case may not be overlooked.

Herr Krupp, the founder of the great gun works, died some years ago. He had no family son, his consisting of only two daughters. He made Bertha, the eldest, his heiress, and left his wife a fabulous fortune. His younger child he also left an income bigger than the revenue of many a German State.

The kingdom over which Frau Bohlen reigns is one of enormous magnitude. The total number of her workmen, and of the women and children dependent on them, exceeds Among 150,000. the establishments controlled by the company owning the name of Krupp are included not only the famous steel works

Essen, but numerous coal and iron mines, large ship-building yards, iron foundries in various parts of the empire, machine works, a stretch of country twenty miles long for artillery practice, mines of various minerals in Spain, and a flourishing line of shipping, with its headquarters at Rotterdam.

As soon as Miss Krupp began to realise the immensity of the industry which she would some day be called upon to manage, she found herself irresistibly attracted to

its philanthropic side.

Striking out for herself on new lines, she experimented with a workman's model colony containing 600 families, providing them with cottages of her own designing, and applying to them every fresh discovery in hygienic and sanitary science, and leaving nothing undone that it seemed to her would make her people better and happier.





By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA legal problems are propounded in the simplest and clearest language, so that readers may understand every aspect of the law with regard to—

Marriage Children Landlords Money Matters Servants Pets

Employer's Liability Lodgers Sanitation

Taxes
Wills
Wife's Debts, etc., etc.

LAW OF BANKING

Bank-notes can be Halved—Plate Lodged at a Bank—Liability of the Bank—Letters of Credit—Circular Notes—Bills of Exchange—Cheque-books and Cheques—Bank-notes

Bank-notes cannot be issued for sums less than £5 in England, or for sums less than £1 in Scotland or Ireland. The circulation of Scotch or Irish notes for less than £5 in England is prohibited. The notes of any English bank are good tender for money, if not objected to at the time. Bank-notes are often cut in halves for the purpose of sending them by post or otherwise, and in the case of the loss of one half the Bank of England pays the other half an indemnity.

Dividends

Stocks and shares may be bought by a customer having an account with a bank, through the banker, and stocks and shares purchased elsewhere may be handed over to the banker with instructions to collect the dividends when due and credit them to her account. When this is done, the warrant will be found in the pass-book, and for any of these securities the banker will give the customer a receipt. Instructions may also be given to the banker to pay annual sub-scriptions to clubs and charities when due on behalf of the customer. When plate is lodged at the bank, the banker will give a receipt for the box, but not for its contents, which may be plate, jewels, title deeds, and other valuable securities. The banker has no lien on securities or articles in his hands for safe custody, and is bound to take the same care of the property entrusted to him as a reasonably prudent and careful man may fairly be expected to take of his own property of the like description.

The bank is not liable for loss by the felonious act of members of its own staff which there was no ground for anticipating. But where the bank delivers the goods to the wrong person, the liability of the bank is absolute, though there be no negligence on their part, as, for example, where the box is obtained by means of a cleverly forged order. This actually happened in the case of a well-known lady, and the Union Bank consented to judgment for £10,000 being entered against them.

Bankers' Lien

The general lien of bankers applies to all securities deposited with them as bankers by a customer or by a third person on a customer's account, and to money paid in by or to the account of the customer. The lien is not limited to fully negotiable securities, but has been held to cover share certificates, an order to pay a particular person a sum of money, a policy of insurance, and a lease. But the lien does not attach to any money or security known to the banker to be affected by a trust or not to be the actual property of the customer. Bills or money paid in to meet specific cheques or bills accepted payable at the banker's are not subject to the lien.

Definitions

A cheque is a bill of exchange drawn on a banker payable on demand. A bearer cheque is one expressed to be payable to a particular person or bearer, or to bearer. An order cheque is one which is expressed to be so payable. A crossed cheque is a cheque which bears across the face of it two parallel transverse lines, with or without the words "and Company," or any abbreviation thereof, between them. A cheque crossed "account payee," or "account of A. B.," conveys an intimation to the collecting banker that the proceeds of the cheque are only to be placed to the specified account.

A customer is a person having habitual

dealings with the banker.

Post Office money orders are not cheques, being drawn by one branch or agency of the Post Office on another, and are outside the ordinary crossed cheques legislation. They may, however, be crossed generally or specifically, and will only be paid in accordance with such crossing,

An overdraft is a loan, and a banker has the right to charge simple interest at a

reasonable rate on all overdrafts.

Letters of Credit

Letters of credit are usually given by connection with mercantile bankers in transactions, but, apart from this, they may be issued for the convenience of private individuals who are travelling in another part of the country, or who are going abroad. A letter of credit is simply a notice and request by your bankers addressed to another firm of bankers stating that they have a sum of money at your disposal, and asking the bank to honour your drafts for six months from the date of their letter. The letter is given by the bank to their customer, who must present it to the bankers to whom it is addressed, and who will have received a separate notice from the bank of the issue of their letter of credit.

Circular Notes

A circular note is merely another name for a circular letter of credit, which, as its name implies, is addressed to several persons, all of whom are asked to honour the customer's cheques for a certain amount and for a certain period. Circular notes are not negotiable in themselves, nor are letters of credit; they require a rd. stamp; foreign circular letters of credit do not.

Bills of Exchange

A bill of exchange is an unconditional written order addressed by the drawer of the bill to someone—usually his bankers—directing them to pay on demand, or at a certain future time, a sum of money to a specified person, or to bearer, or it may be drawn in favour of himself. A bill of exchange is a negotiable instrument, which means that it can be transferred from one person to another. Unlike an ordinary cheque, it requires an ad valorem stamp. The object of a bill of exchange is to pay at some future specified time instead of now, and for that reason it is convenient sometimes to make use of this form of payment. Forms of bills bearing a stamp proportionable to the amount to be paid are easily

procurable. The form differs in several respects from the ordinary cheque. When endorsed by the drawer "Accepted payable at the—Bank," with signature underneath and addressed to himself in left-hand corner, it means that the acceptor undertakes to pay on presentment to himself or at bankers.

Cheque Books

Every woman who has any pretensions to business habits will examine her pass-book from time to time if she leave it at her bankers, and see how her account stands, and if she keeps it at home will leave it with her bankers a few days before quarter-day to have the account made up and balanced. It will generally be found convenient and advisable to keep the pass-book at the bank. cheque-book, of course, she will keep with her in some safe place, preferably under lock and key, that the blank cheques may not be tampered with; but if she is careless enough to leave her cheque-book about, and finds that any of the blank forms are missing, she should at once take note of the numbers, and have them stopped.

Every cheque is numbered and every counterfoil bears a corresponding number. When writing a cheque, always write the corresponding particulars on the counterfoil, including the date, the amount, and the name of the person to whom the cheque is payable. It is convenient also to add the purpose for which the cheque was drawn, and makes it easier to follow the debit entries in the pass-book. For example, an entry appears as "Mr. Robinson, 18s.," and you cannot think for what you paid Mr. Robinson 18s., until a glance at the counterfoil in your cheque-book shows that Mr. Robinson

Paid Cheques

is the collector of the water-rate.

After the cheques drawn by the customer have been presented and cashed, they will be returned to her, and she will find them in the fly-pocket of her pass-book. As these are apt to accumulate in course of time, and are of no value, except perhaps as receipts, it is advisable to go through them occasionally and destroy the bulk of them, including all the cheques drawn by the customer to her own order.

Bank=notes

A bank-note is a bill or note for the payment of money to the bearer on demand issued by a bank. A Bank of England note is part of the currency of the country. Bank of England notes are legal tender in England and Wales for sums over £5, but they are not legal tender in Scotland or Ireland, although their circulation is not forbidden in any case. There is no time limit to the liability of the bank on its notes. Any person is entitled to demand from the bank notes in exchange for bullion, at the rate of £3 17s. 9d. per ounce, the melting and assaying being at the expense of the person tendering the gold.

To be continued.



Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in EVERY WOMAN'S ENCYCLOPÆDIA. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with:

The Ceremony Honeymoons Bridesmaids Groomsmen Marriage Customs
Engagements
Wedding Superstitions
Marriage Statistics

Trousseaux Colonial Marriages Foreign Marriages Engagement and Wedding Rings, etc.

THE FINE ART OF PROPOSING

By The Rev. E. J. HARDY, M.A.,

Author of "How to be Happy Though Married," etc., etc.

The Way of the Proposal—Hints for the Shy—A "Grave" Proposal—The Nerve Tonic—"With the Author's Compliments"—Bismarck's Proposal—Modern Knight Errantry—A Sixpenny Wire—When Woman Asks—A Pretty Chinese Custom—A Proposal by Wire—Hit or Miss

The ways of proposing are as varied as are men and women. Take a score of married men at random, and ask them to write down the exact way in which they proposed to their wives, and their wives went half-way to meet them, and you would have an instructive and curious chapter of human nature.

I say, advisedly, the way their wives went half-way to meet them, because so modest and retiring is my sex that I do not think that any man would dare to propose to a woman unless she went just a little way to meet him.

But the dear creatures are so kind in helping lame dogs over stiles. A lady about forty years of age known to the writer wished to marry a man who was only twenty-eight. One day, when the man was admiring a diamond ring on the lady's hand, she said: "I would exchange it for a plain gold one." He took the hint.

Friendly Help

A shy young man once said to a young lady: "I wish, dear, that we were on such terms of intimacy that you would not mind calling me by my first name." "Oh," she replied, "your second name is good enough for me!"

A young lady from Cork brought a man to the point by saying: "If I were you, and you were me, we would be married long ago."

Visiting his lady-love one day, a modest swain found her seated by a fire, with a large cat at her feet. After sitting for some time in silence, he took the cat on his knee and said, or, rather, stammered out: "Pussie, ask Lizzie if she'll marry me." Lizzie blushed, and said: "Pussie, you can tell Jamie that I'll tak' him."

A Gruesome Proposal

Even the most unsympathetic person can feel for the bashful young man who, speaking to his father about the difficulty of proposing, said: "But then you married mother, and I've got to marry a strange girl."

Proposing to take a girl for life, for better for worse, is a serious matter; but that Scotchman need not have resorted to such a grave way of doing it who, bringing his lady-love to the family vault, asked: "Will you one day lay your bones beside mine there?"

Dean Swift proposed marriage to one woman only—Miss Waring—and then it was done as if he were a victor dictating terms to a vanquished foe. Ordinary men cannot afford to do this. Certainly the more conciliatory and flattering a proposal is the more likely it is to be accepted "No, I can never be your wife." "What! Am I never to be known as the husband of the beautiful Mrs. Smith?" She succumbed.

Our ancestors used to make a study of

how to propose to their future wives. Even down to the Victorian era a mother could talk to her daughter in this way: "Look here, Fanny, you must make haste and marry one of your suitors, for the carpet is getting quite worn out by men going on

their knees to propose to you."

But proposing to a girl is easy, and even delightful, compared to proposing to her father for her. A young man who wanted to be a millionaire in an easy way asked a very rich man for the hand of his only daughter. "I will give you her," was the reply, "if you will tell me where you got the nerve-tonic that enabled you to make the request."

A Witty Reply

Most fathers find their daughters great resources, and, unlike mothers, are not anxious to husband their resources. They prefer selfishly to keep them at home to be their companions. "Amy, dearest," said a young man, "I wish we lived in the good old days, when a knight could fight for his lady love." "Why, as far as that goes, George," was the reply, "you haven't asked papa's consent to our engagement yet, you know." Here was a contest in store for him!

Professor Aytoun, when paying his addresses to the daughter of Professor Wilson—"Christopher North"—was so overcome with shyness that he had to get the young lady herself to ask her father's consent. This "Christopher North" wrote upon a slip of paper, and pinned it to the back of his daughter's dress. She returned to her bashful lover, who was delighted to read the inscription, "With the author's

compliments."

Prince Bismarck wrote a brief and business-like letter to the parents of the girl he wished to marry, asking for the hand of their daughter. As his reputation was not the best, these good people hesitated; but when Johanna, their daughter, intimated that she did not look upon the young man unfavourably, it was decided that he should come and see them. When the time came for him to arrive, the parents put on an air of solemnity, and the young lady stood with her eyes bent on the ground. Bismarck rode up, and, alighting, threw his arms round his sweetheart's neck and embraced her vigorously before anyone had time to remonstrate. The result was a betrothal.

Consent by Telegraph

A girl is in honour bound not to divulge the name of the man who has paid to her the greatest compliment in his power, but whom, for one reason or another, she has refused. To boast of proposals as a savage boasts of the scalps of conquered enemies is most unwomanly. When a man has to be refused, he should be let down as gently as possible. And when the answer is "Yes," it should not be as exuberant as that of the lady who, replying to a telegraphic proposal, asked how many words she could send for

sixpence, and, being told twelve, wired as many times "Yes" as the address would allow.

May a woman propose? Under certain circumstances, she may, even when it is not Leap Year. Take the case of a wealthy woman who loves, and is loved by, a man too proud to propose himself. In such a case a woman should not allow two lives to be spoiled by a mistaken sense of honour or a false modesty. Queens have to propose, and very prettily did Queen Victoria do it. Some of Shakespeare's heroines took the initiative in this serious business. Helena demanded the hand of Bertram as the price of her wonder-working prescription. Desdemona broadly hinted that she was to be had for the asking.

It is even more awkward for a proposing woman than it is for a proposing man if the offer is unwelcome. A spinster of mature years and limited charms called on Robert Leighton, Bishop of Dunblane, and informed him that it had been revealed to her from Heaven that he was to become her husband. The bishop was equal to the occasion. He told the lady that such an intimation was not to be despised, and that he would give his best attention to it when it was vouch-

*safed to him as well as to her.

It certainly could not have been said of Richard Hooker that "his only books were women's looks," for he was so taken up with his studies that he had no time to look for or propose to a wife. Accordingly, when the woman with whom he lodged suggested after he had been ill that he ought to have a wife to take care of him, he commissioned her to find such a one. She appointed her daughter to the situation, and Hooker had cause to regret that he did not choose for himself.

Some Quaint Proposals

Dr. Thomas Dawson, who was celebrated in the last century, was proposed to in this way: One day he found an admiring patient alone, sitting with the family Bible before her. The physician read the words to which her forefinger pointed, the words of Nathan to David—"Thou art the man." They were married, and lived *unhappily* ever after.

A book has often been the medium of proposing. We knew of a lover who presented a Prayer Book to the object of his preference, with the words, "Wilt thou have this man to be thy wedded husband?" underlined. The book was returned with the momentous

words, "I will," underlined.

The great preacher Spurgeon asked the girl who became his wife by means of a book. He was reading one day as he sat by her side Tupper's "Proverbial Philosophy." Coming to the lines,

If thou art to have a wife of thy youth, she is now living on the earth;

Therefore think of her, and pray for her weal,

he pointed the lines out to her, and asked: "Do you pray for him who is to be your husband?"

Methods of proposing by dumb show have

been invented in all countries, to save shy lovers from having to "pop the question" in words. Amongst the Chinese boat population intentions are signified in the following pretty way: In harvest time, any man of their class who wishes to marry goes into the next field and gathers a little sheaf of rice, which he fastens to one of his oars. Then, when he is in the presence of the girl of his choice, he puts his oar into the water, and goes several times round the boat. The next day, if she accept his homage, she, in her turn, fastens a bunch of flowers to her oar, and rows about near her admirer. The rice is emblematic of the support promised by the man; the flowers, of the happiness offered by the woman.

Romance has been sent over telegraph wires. A military officer known to the writer was sailing to India. He became not seasick, but love-sick, as he thought of the charms of the girl he had left behind him; so when the troopship stopped at Malta he wired: "Will you marry me? Yes or no?"

"Yes," was the answer which the current

of love and electricity returned, and he came back from India as soon as he could get leave and married her.

Animal magnetism, rather than telegraphy, would seem to have been the medium of the great electrician Edison's proposing. One day, as he stood behind the chair of a Miss Stillwell, a telegraph operator in his employ, he was not a little surprised when she suddenly turned round and said: "Mr. Edison, I can always tell when you are behind or near me." It was now Miss Stillwell's turn to be surprised, for, with characteristic bluntness and ardour, Edison confronted the young lady, and, looking her full in the face, said: "I've been thinking considerably about you of late, and if you are willing to marry me I would like to marry you." They were married a month afterwards.

Proposals of marriage have been sent much oftener by post than by telegraph, for, as an acquaintance of mine said when dropping a letter containing one into a letter-box, "It's only a penny, hit or miss!"



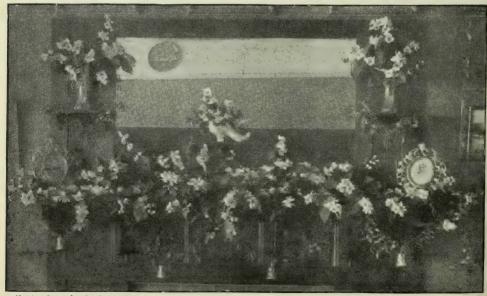
FLORAL DECORATIONS FOR WEDDING RECEPTIONS

By LYDIA CHATTERTON, F.R.H.S.

Decorating the Buffet—The Wedding-cake Arranged with Real Flowers—The Selection of the Flowers—Effects to be Obtained with a Few Varieties—A Floral Arch and Bell—Suggestion for a Naval Wedding—Winter Bridals

A WEDDING reception in the present day is a far less formidable function than it would have been in an earlier time.

The ponderous wedding breakfast is obsolete, and the table decorations for the reception of to-day consist in making the



An effective design for the decoration of an overmantel at a wedding reception. A suitable note is struck by the little lucky shoe in oxidised silver

3657

buffet look pretty, and having harmonious

designs for the small tables.

The wedding-cake will, of course, occupy the position of honour in the centre of the buffet. A tall cake of two or three tiers is far preferable in effect to one low, large one, and it should be decorated with real flowers, which are not only less expensive but much prettier than artificial or sugar ones.

It is a charming idea to carry out all the decorations for a wedding with one or two kinds of blossoms, and our illustration depicts one composed of white roses, syringa, and jasmine, with trails of smilax

and silver-coloured joy bells.

When required, place the cake on a ruffled mass of white tulle with tiny silver confetti horseshoes scattered over it. Surround it with a circle of smilax, with clusters of jasmine, syringa, and white roses among the leaves.

For the top of the cake, hire a white china vase held by Cupids, fill this with flowers to correspond, and hang trails of smilax from it, to which have been attached little

silver bells at intervals.

Down the buffet, on either side of the cake, stand tall vases of the flowers, with trails of smilax arranged from the top of the vases to the table, where they are attached to joy bells, as seen in the illustration.

Garland the front of the buffet with smilax caught up with clusters of syringa

and silver bells.

A very effective design for the overmantel and shelf is shown in another illustration. On the centre bracket an oxidised silver lucky shoe is placed filled with syringa. Vases are placed on the side brackets with garlands of smilax at their base.

The shelf should be cleared of ornaments save silver photo frames, so that it can be banked with branches of the giant syringa. Smilax is looped up at intervals in front of the shelf with a hanging piece at each end, and to these loops and ends bells are attached.

A lovely basket that will hide the grate is also portrayed. It is of wicker, painted silver, and has a tall handle. A bowl of water with a glass flower support is placed in it and filled with flowers. The base of the basket and handle are also twined with them, and a bell hangs from the top of the handle.

Do not forget that before commencing the floral decorations all flowers that are to be used out of water must have an hour or two in water after they are gathered.

For the porch of the house and the doorways that lead to the reception-rooms have large floral bells hanging in the centre, and from them drape a number of trails of smilax, looping them up on either side with bows of white satin in the same way as curtains, and fasten small joy bells to the smilax at intervals.

• To make the floral bells wire frameworks will be needed. These can be ordered from

any florist.

Having obtained the frames, cover them with moss, binding it on with a packing needle threaded with hemp. Bind tightly, being careful to preserve the shape of the bell. Then mount your flowers on to



A charming table-decoration of white roses, syringa and jasmine; with trails of smilax and silver joy be'ls. The wedding-cake should be placed in the centre upon a ruffled mass of white tulle, powdered with silver horseshoe confetti

lengths of thin wire or hairpins; stick these into the moss foundation, turning back the ends of the wires on the inside to keep them secure.

Twine the bannisters and stair-rails with smilax, decorated at intervals with clusters of flowers and white satin ribbons

of flowers and white satin ribbons.

A new and very novel idea is to have a floral arch fixed in the reception-room, under which the bride and bridegroom should stand when receiving the guests. The arch should be of white wicker work,

wedding. The cake for this should be decorated with a sugar ship in full sail, and on either side of it, down the centre of the buffet table, place a long narrow strip of mirror with men-of-war at anchor in calm water.

Round the edges of the mirror stand at intervals tiny tins filled with water. Arrange flowers in these, hiding the tins and the edges of the mirror with moss.

Use menus in the form of anchors, and

confetti of tiny silver anchors.

Our illustrations show designs for a summer wedding; but, of course, the suggestions may be adapted to any season of the year, whatever flowers are available being used. Now that blossoms come so easily and in such plenty from abroad, there is almost as varied a choice for a winter wedding as for a summer one.

Roses are wonderfully cheap in the winter months now. Syringa and jasmine cannot be obtained, as they belong to our English summer, but white stocks, narcissi, and the fragrant and graceful lilies of the valley are both cheap and plentiful.

If lilies of the valley are used in a decorative scheme where it is impossible for them to be in water, do not forget to wire them before using for this purpose. It is not a difficult matter to accomplish. The very finest silver wire must be employed, as the flowers are very fragile and easily broken by coarse wire. Take a length of this wire, and twine it round and round the stem right up to the top

floweret.
Chrysanthemums lend
themselves effectively also
for this purpose, and look
well with asparagus fern.
Carnations, too, are to be
obtained all through the

winter now, and possess the great advantage that they last fresh so long even out of water.

Very charming decorations, too, can be carried out with the dainty Christmas roses, especially if some tall, upstanding flowers, such as lilies of the valley, are used with them.

The Christmas roses can either be made to form designs such as horseshoes on the table, or low-shaped bowls can be filled with them, the roses lying flat on the bowl, and lilies of the valley rising above them.



A beautiful basket of silvered wicker. A bowl of water with a glass flower support is placed inside the basket for the flowers

and be fairly wide, so that the effect is not cramped. Twine it with sprays of white roses and smilax until it looks like a bower of roses, and hang a floral bell from the centre. See that the arch is sufficiently tall for the bell to clear the heads of those under it.

The small tables should be in keeping with the buffet. Arrange a cluster of ruffled tulle in the centre of each one, sprinkle wee silver horseshoes upon it, and on this stand a silver or china shoe filled with syringa.

Another design would be unique for a naval

THE STORY OF A WEDDING FAVOUR

A Custom of Honourable Antiquity—The True-lovers' Knot—Bride-laces and Rosemary—The Difficult Question of Colour—A Frenchman on English Wedding Customs—The Last Relic of an Old Fashion and its Revival

A custom that has fallen almost into desuetude, but is being revived, though in a slightly different form, is the wearing of bridal favours, a pretty old fashion.

The Danes are said to have been the ori-

ginators of it; and, at any rate, the "true-lovers' knot" came to us from the Danes, the name itself being a corruption of the Danish "trulofa"—I plight my troth.

It was, however, in the sixteenth and seventeenth centuries that the wearing of wedding favours was most in vogue. We find frequent mention of them in Elizabethan and Stuart literature under the name of "bride-' This was particularly applied to the gold, silver, silken, or other laces—which we should call cords or ribbon—used to tie up the sprigs of rosemary which the bride's attendants and the wedding guests alike carried as a token of remembrance—the remembrance the bridal couple should have of their mutual vows of affection.

Thus, Laneham's Letter of 1575 speaks of "Euery wight with hiz blu buckeram bridelace upon braunch of green broom cauz

(because) rozemary iz skant thear."

Bride-laces and Rosemary

Elsewhere we read of the bride of one Jack of Newbury being "led to church between two sweet boys, with bride-laces and rosemary tied about their silken sleeves." The colour of these "laces," which sometimes consisted of fringed strings of silk, cotton, or worsted, was decided upon by the bride and her maids in consultation, and were distributed by the latter among the friends of the bride and groom, none of whom thought of appearing without their sprig of rosemary. After the ceremony, the laces were generally twisted into the hats or hair of the recipients.

In "The Collier's Wedding," a poem of the early seventeenth century, we read of—

The b'ithsome, bucksome country maids, With knots of ribands at their heads, And pinners fluttering in the wind, That fan before and toss behind.

In addition to these "bride-laces," breast knots of ribbon seem also to have been worn by the guests:

Like streamers in the painted sky, At their breast the favours fly.

That great importance was attached to the wearing of these bridal favours—to say nothing of a fitting bridal garment—is evident from the sarcastic lines of Boys (1622): "You are a kind friend indeed to come hither without your wedding apparel and bride-laces.

The making of the favours, which were provided by the bride, was one of the duties of the chief bridesmaid and her assistants. The colour of these was always the subject of anxious deliberation between the bride and her maids. In a quaint little book entitled "The Fifteen Comforts of Marriage" we are

given a private peep at one of these conferences. After a lengthy discussion as to the colour to be used for decorating the bridal chamber, the bride proposed, "for the favours, top-knots, and garters, blue, gold "for the colour, popinjay-green, and lemon colour. Objected to, gold colour signifying avarice, and popinjay-green, wantonness. It was settled that red signifies justice, and sea-green inconstancy. The milliner at last fixed the colours as follows: for the favours blue, red, peach colour and orange tawny; for the young ladies' top-knots flame colour, straw colour (signifying plenty), peach colour, grass-green and milk-white; and for the garters, a perfect yellow, signifying honour and joy."

When the colours had been decided on, the bridesmaids set to work to make rosettes and true-lovers' knots to adorn the wedding

chamber.

This meant—even in the case of quite modest weddings—the distribution of perhaps hundreds of favours. A Frenchman, M. de Misson, gives an amusing account in his "Mémoires" of the pitch to which the custom was carried. He says:

A Frenchman on English Weddings

"Formerly in France they gave Livrées de Noce, which was a knot of ribands to be worn by the guests on their arms, but that is practised now only among peasants. In England it is still done among the greatest noblemen. These ribands they call favours, and give them not only to those that are at the wedding, but to five hundred persons besides. T'other day, when M. de Over-kerque married the Duke of Ormond's sister, they dispersed a whole inundation of these little favours; nothing else was here to be met with, from the hat of the King down to that of the meanest servant." These favours, which, we are told, were of gold, silver, carnation, and white, were sported by the proud recipients in their hats for several weeks.

The custom of the guests wearing favours of coloured ribbons gradually fell into disuse, and was superseded in time by the ladies carrying bouquets of flowers. It still survived, however, in the white satin rosettes worn on the occasion of a wedding by the servants of the household and retainers, where there were any; and a relic of it may be seen to-day in the white rosettes worn by the coachmen who convey the guests to the church, and the white bows upon their whips. No doubt, too, the bouquets carried by the bridesmaids, and the respective mothers, have taken the place of the gay knots of ribbon of former days. At many smart weddings lately the old fashion of giving favours has been revived by the bridesmaids or pages presenting little nosegays of flowers, all of the same colour, at the conclusion of the ceremony to all the guests present.



WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are:

Woman's Work in Religion Missionaries Zenana Missions Home Missions, etc.

Great Leaders of Religious Thought Charities
How to Work for Great

Charities Great Charity Organisations Local Charities, etc.

The Women of the Bible

Bazaars

How to Manage a Church Bazaar What to Make for Bazaars

Garden Bazaars, etc.

How to Manage a Sunday-School

CHRISTMAS CHURCH DECORATIONS

Two Principles that may be Followed in Christmas Decorations—The Conventional and the Unconventional Method—A Design for an Arch—Two Suggestions for Decorating Pillars—How to Treat the Pulpit—The Font

In Christmas decorations there are two possible paths for the amateur to tread. The first is one of admirable simplicity and safety, though, perchance, not devoid of a

certain monotony.

Briefly summed up, it consists in keeping rigidly to the lines of the building to be decorated, an effect best attained by fashioning long trails of greenery which can be laid along the mouldings, wreathed round the pillars, or hung down in perpendicular lines. The illustration given shows clearly and sufficiently how to proceed if the decorations are to be carried out on this principle of following the lines of the sacred building.

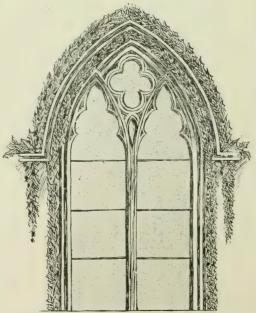
In a church of the Renaissance period, swags of evergreen wreathing with, if desired, wreaths or similar decorative forms of the period, are most suitable. The cathedral of St. Paul, London, is thus treated at Christmas time with excellent effect.

But this severe style of decoration may

not appeal to all, and therefore some suggestions for a lighter and brighter form of Christmas decorating welcomed. will be Such hints as are given will doubtless form the groundwork on which those of original artistic instincts can develop ideas of their own. The endless variations to be seen in church architecture will afford them good scope for their ingenuity and taste.

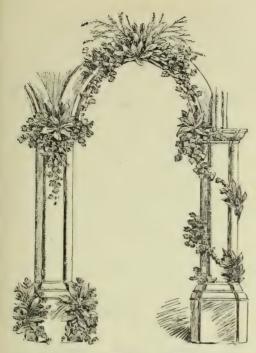
In such schemes various kinds of foliage can be used in a natural, unconventional manner, with but little artificial wiring, and the whole effect is one of lightness and brightness.

An illustration portrays an arch and two



A style of church decoration in which the lines of the building are outlined by trails of greenery. This method is simple yet artistic in effect

RELIGION



The unconventional treatment of an arch and two pillars by means of leaves and natural foliage. The effect produced is that of lightness and brightness

pillars treated in accordance with this principle of unconventionality, and the reader will be able to judge of a result achieved at a less expenditure of time and material than would be the case by following the method first mentioned.

In the centre of the arch a cluster of laurel leaves is fixed which can be arranged easily to form a star, the shape of the laurel leaves lending themselves admirably to this design. In the centre is placed a large cluster of laurel berries as a touch of brightness. If laurel berries are scarce, artificial ones will prove excellent substitutes. From the laurel arrange outstanding branches of fir. The blue-grey fir or pine is particularly pretty and effective. Upon either side place natural trails of berried ivy, letting these fall in a graceful shower of trails of different lengths.

The Treatment of Pillars

Two styles of decoration for pillars are also shown. On the inside of the right hand pillar a cluster of foliage similar to that on the arch is arranged, and from this a slender, graceful trail of foliage is wound round and round the shaft, finishing at the base. This trail should be made upon a length of thick string, the sprays of foliage being wired on to it. It is then easily wound round the pillar, and can be kept in place by circles of thin wire fastened round the pillar at intervals. The wire should match the pillar in colour as nearly as possible so that it will be almost invisible. Use silver wire

for white, and black wire for dark stone or marble pillars.

On the left-hand pillar a band of moss is arranged round the top, in the centre of this is placed a laurel and berry cluster, and from it, all round the pillar, hang pretty trails of creeper, a long one in the centre and shorter ones at the sides.

To make the moss band, take a piece of strong wire, the length of which somewhat exceeds the width of the pillar, and bind moss thickly upon it, leaving uncovered a small piece at each end. Fasten this moss band round the pillar by twisting the two ends with a pair of pincers. Then mount berries, laurel leaves, and foliage trails on to short, thick wires or hairpins, and stick these into the moss band.

The Pulpit

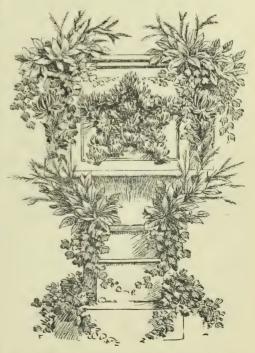
The use of moss bands is a very easy method of decorating pillars or gas standards as it prevents the foliage clinging together in a heavy mass, and allows each spray or trail to stand out from the pillar, which has a much prettier effect.

At the base of the pillars similar moss bands are arranged, but in these the foliage is placed upright.

The pulpit usually occupies a prominent position, and should, therefore, be made as

bright as possible.

Pulpits vary so much in form that it is difficult to lay down hard and fast rules for their adornment. A beautifully carved pulpit will need merely slender sprays of



This treatment of a plain stone or wooden pulpit will be found effective. A prominent feature of the design is the floral star in the centre panel, an emblem most appropriate for Christmas

holly or ivy. Golden holly with plenty of berries looks particularly well on a pulpit

of dark oak.

A plain stone or wooden pulpit will depend upon the decorator for its decorative beauty. A charming design for such a pulpit is illustrated, a prominent feature being a star for the centre panel, for which a wire framework will be needed. This any florist will provide.

A Star Design

Prepare the pulpit for the flowers by covering it with moss so that the wire is quite hidden. Buy penny bundles of moss, and bind it on with fine twine or hemp. Be sure to bind tightly, so that you preserve the exact shape of the star.

Now mount a number of white chrysanthemums or lilies on to thick, short wires or hairpins. Edge the star with these by sticking the wire or hairpin through the moss and turning it back on the reverse side

to make it secure.

Cover the centre in the same way, but with scarlet berries or pretty foliage.

At the corners of the pulpit, at the top and the base, tin vases can be hung, and these should be filled with sprays of foliage and hanging trails. At the base the trails are brought to the centre, where they meet.

The Font

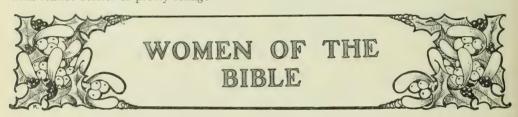
The panels of the pulpit will look more effective if they are first filled in with red cloth or flock paper. A very large chrysanthemum is fixed in each side panel.

The star design could also be used for the

Order a frame for this purpose that is light and not of thick, heavy wire. Cover it sparingly with moss, and then with scarlet berries or everlastings. Fill the font with pots of growing lilies and ferns. Mount the star on to a thin bamboo and embed it in one of the pots so that the star stands just above the flowers.

Garland the sides of the font with slender trails of ivy, and edge the base with small pots of maidenhair fern or with trails of

smilax.



By SARAH A. TOOLEY

RUTH THE MOABITESS

Continued from page 3556, Part 29

A Beautiful Gleaner-The Custom of the East-The Wooing of Boaz-The Child of Promise

Ruth's first thought in her new home was to find work, and it being the time of barley harvest, she went forth to glean. We picture her in the spring morning joyously setting forth to the fields outside the city. Now it happened that she came to the field belonging to Boaz, the rich kinsman of whom she had heard Naomi speak. Following the custom of the country, she asked permission of the overseer "to gather after the reapers among the sheaves.

When Boaz came to look after his men, he noticed a stranger amongst the gleaners,

and asked:

Whose damsel is this?"

"It is the Moabitish damsel that came back with Naomi," answered the overseer.

Then Boaz, in fatherly words, commanded Ruth to continue gleaning in his field, and to abide fast by his maidens, and cautioned the young men to treat her with respect.

Then she fell on her face, and bowed herself

to the ground, saying:

'Why have I found grace in thine eyes, that thou shouldst take knowledge of me, seeing I am a stranger?"

Boaz had evidently heard her story from

the people of the city, and answered:
"It hath fully been showed me all that thou hast done unto thy mother-in-law since the death of thine husband; and how thou hast left thy father and thy mother, and the land of thy nativity, and art come unto a people which thou knewest not heretofore. The Lord recompense thy work, and a full reward be given thee of the Lord. the God of Israel, under whose wings thou art come to take refuge.'

A new life had dawned for the beautiful gleaner. Favours were heaped upon her throughout the day; her work was lightened by the handfuls of grain which the reapers were told to let fall purposely in her way; she was invited by Boaz to share the repast in the field, and sat beside the reapers to eat of the parched corn, the bread, and the vinegar (sour wine).

In the evening she beat out her gleanings on the field, and carried home the grain,

which was an ephah of barley, to Naomi.

The food was welcome, but the news was more so to Naomi, who listened with approval to Ruth's story of the happenings in

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the barley field and the kindness which she had received from their wealthy kinsman, and advised her to continue to glean with

the maidens in his field.

So day by day, Ruth went forth to her gleaning, and returned each evening to her mother-in-law: She continued at her work through the barley harvest and through the wheat harvest until all the golden grain was garnered.

The Custom of the East

Naomi had now matured her plan for marrying her beloved daughter-in-law to Boaz, and on her advice Ruth adopted the methods of the time for attracting the notice of her kinsman. She anointed herself and put on her finest raiment, and in the evening, when Boaz was asleep on the threshing floor, after winnowing the barley, "she came softly, uncovered his feet, and laid her down."

It strikes our modern Western mind with a rude shock that our beautiful, chaste heroine should thus comport herself. did not mistake her action. It was a sign to him to fulfil his duty as near kinsman, redeem the inheritance of Naomi's dead husband and sons, and take her daughter-

in-law to wife.

Boaz was undoubtedly pleased that Ruth preferred him to younger men, and met her appeal with great chivalry. He promised to do all that she required, adding the significant words: "For all the city of my people doth know that thou art a virtuous woman.'

Ruth returned to her mother-in-law, bearing the promise of Boaz and the six measures of barley with which he had filled her mantle. We picture the women as they talked over the episode. Ruth possibly showed some misgiving lest, after all, Boaz would think her too lowly for his wife.

Naomi looked on the pure, beautiful face beside her, and thought differently.

"Sit still, my daughter," she shrewdly counselled, "for the man will not rest until he have finished the thing this day."

The Levirate Law

She guessed rightly, for Boaz went early to the gate of the city, the usual place for conference, and waited until a kinsman more nearly related to Naomi's husband than himself came past. Then calling aside ten elders of the city, he explained that Naomi wished to sell the land which had been her husband's and her sons', and called upon the next-of-kin to redeem and to take Naomi's daughter-in-law to wife. The near kinsman refused his privilege, and Boaz eagerly accepted it in his place, taking the man's shoe in token, and calling upon the elders to witness the compact.

The whole story of Ruth turns upon what was known as the Levirate law, by which the brother of one who died, married, but childless, was to marry the widow of the deceased and raise up children unto his brother. When there was no husband's brother, as in the case of Ruth, the duty

passed to the next of kin. The law was made for the preservation of family inheritance, so that the widow might not be compelled to sell her husband's inheritance to a stranger or to carry it away from the patriarchal branch by taking a husband from another family.

The Marriage of Boaz

The marriage of Ruth and Boaz was celebrated in Bethlehem of Judea with the picturesque rites of the East, and when a son was born to them, Naomi was satisfied that the name of the dead was not cut off from the inheritance. The neighbours came to rejoice with her, saying: "He shall be unto thee a restorer of life, and a nourisher of thine old age; for thy daughter-in-law which loveth thee, which is better to thee than seven sons, hath borne him."

The Character of Ruth

The writer of this beautiful story gives us no further details about the life of the With simple yet consummate art he has painted her character, and leaves us to infer the future of her career from that which has gone before. Her character stands out as a fine type of womanhood, rising above the circumstances of her birth in a heathen The inherent goodness of her nature compels the respect of rich and poor alike when she comes a stranger to a strange land.

It is as though this unknown writer was seeking to show how the finer attributes of womanly character had been nurtured to fruition under circumstances the least propitious. Ruth the Moabitess might have proved a reproach to Naomi when she returned to her own land and took her place again amongst her kinsfolk. The neighbours might have upbraided her that she had permitted her sons to take wives amongst the daughters of the heathen. But the sweet, clinging nature of Ruth disarms criticism. The young widow's attachment to her husband's memory, her reverence for his mother, her determination to go to that land whence he had come, counting not the calls of her paternal home and kindred, all reveal Ruth as a woman not only of tenderness and devotion, but of character.

This is further instanced by the tact and delicacy with which she comports herself in the ordeal of offering herself to Boaz. Only an exceptional woman could have carried through Naomi's plan to an honourable end.

Though, as we have said, the sacred narrative gives us no further details of the heroine's life, it is evident that Ruth had remained unspoiled by prosperity. Though now the cherished wife of the rich and powerful Boaz, and the proud mother of a son, she remains as of yore, loving and dutiful to Naomi—better to her "than seven sons." She entrusted Obed, the child of promise, to Naomi to nurse, who laid him in her bosom and was comforted. He became the father of Jesse, who begat David, and thus Ruth the Moabitess ranks amongst the women of the Bible as an ancestress of Christ.



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include:

Professions

Doctor Civil Servant Nurse Dressmaker Actress Musician Secretary Governess Dancing Mistress, etc.

Canada Australia South Africa New Zealand Colonial Nurses Colonial Teachers Training for Colonies Colonial Outfits Farming, etc.

Woman's Work in the Colonies | Little Ways of Making Pin-Money

Photography Chicken Rearing Sweet Making China Painting Bee Keeping Toy Making Ticket Writing, etc., etc.

WOMEN

AND FRUIT DECORATORS

Continued from page 3524, Part 29

How Floral Decorations for Banquets are Arranged—Buying Flowers at Four in the Morning— The Fruit Decorator and Her Work-Salaries Paid-Holidays

Sometimes there is no limit put on the floral expenses, and then very beautiful results can be, and have been, achieved. For a large banquet the flowers are usually arranged on the tables themselves, because it is easier for the worker to carry out a pattern or scheme when working en bloc. So the boxes of flowers and greenery are taken downstairs, also hundreds of vases, reels of wire, cans of water, and the deco-The work is quickly done, and the result is soon judged for the point of view

of harmony with the room and tables.
For every-day hotel use the flowers are always arranged upstairs in the floral and fruit store, and carried down when completely finished, the decorator always following to see if the ultimate result is pleasing She knows that her colour scheme is gold and white, and arranges each vase alike, so there is no need for her to work on the

actual tables.

Early Flower Buying

In certain hotels—the Great Central, London, for example—the floral artist goes to market and buys her own flowers. This to market and buys her own flowers. is very interesting work, and allows a clever bargainer to get the very best of everything at the lowest price. But it means getting up early, and walking or bicycling to Covent Garden-for there are

no omnibuses or tubes running at four o'clock in the morning! When she does her own buying the flower decorator needs to go to bed early, and often visits the market only every other day, as the principal market days are Tuesday, Thursday, and Saturday in London.

Arranging the Flowers

In big provincial towns, too, the market does its biggest business every other morning. The decorator does not bring away her purchases, but they are sent in a van with the fruit and vegetables purchased by the assistant-manager, and arrive at the hotel quite early. The fruit and flowers are then sent up to the fruit store-room, and the decorator's work begins.

Between nine and eleven any working morning the fruit and flower room at a big hotel is a charming and picturesque sight, full of lovely colours and scents. Half the room is devoted to fruit and half to flowers, each being the particular pro-

perty of the decorator in charge.

Here the flowers are arranged in a big sink, with a long, broad shelf running from it the length of the wall. Under this shelf are three or four more strong shelves, like open drawers without fronts. On these the flowers are laid ready for use in the light wooden boxes in which they come

from market, or in big bunches. They are generally sorted into colours and kinds so that the work can be quickly done, as the worker knows exactly where to put her hand on everything. There is always plenty of wire handy, and scissors—a most important factor. On the remaining shelves belonging to flowers, vases of all kinds and sizes are stocked, clean and ready for immediate use. If that stock is exhausted, more may be had on application to the housekeeper.

Fruit Decorative Work

The fruit side of the room has the same shelves, but no sink. The fruit is laid out according to its kind, dried fruits and nuts being ready in boxes. On shelves reaching to the ceiling dessert-dishes, sometimes of exquisite design, are kept in readiness. The fruits that keep well, such as oranges, limes, and lemons, are bought and kept in huge wooden boxes which stand round the room. Bananas, bought ripe or unripe, hang in large bunches, and are cut off as they are needed. Moss and coloured leaves are used in great quantities in fruit decoration, and are kept in stock all the year round.

The floral decorator stands at her shelf with a row of partially finished vases before her, adding greenery here and snipping off odd leaves there, to secure a perfect effect. As the flowers are finished, each vase is placed on the huge centre table, and the same is done with the dishes of fruit. At a certain hour waiters carry them down on trays to the dining-rooms. That is the morning's work of the flower and fruit decorators.

After that the fruit manageress has only to check the outcome and return of expensive fruits, such as peaches, and the floral decorator has practically finished for the day.

When big luncheons and dinner-tables have to be decorated, the ordinary routine

work is begun and finished as early as possible, so that the special orders may be carefully attended to. Flowers on the dinner-tables are usually renewed every day, and those that are not faded may be utilised for drawing-room or lounge decoration.

The flower and fruit decorators live in the hotel, and are given a private bedroom, except when staff accommodation is limited, and then these ladies may be asked to share one large room. They work under the same rules as the house and linen keepers, and are at liberty to go out, within reason, whenever work is over or slack. If they wish to remain out after 10 p.m. they have only to secure a permit. They wear whatever dresses they please, and all their laundry-work is done by the hotel proprietors. They share a sitting-room with the upper working staff—the linen-keeper, dispense-girls, head carver, head waiter, and so on. Here their meals are served, from the hotel table d'hôte, and as none of the staff ever have their meals at the same hour, it is equivalent to having a private sitting-room.

By the way, the florist is only concerned with *table* decoration, as a rule. Banks of flowers in pots placed in fireplaces or entrance halls are generally supplied and arranged by nursery gardeners.

Salaries and Holidays

The salary of a flower and fruit decorator is £45 to £50 a year; in special cases it is £60 or £70, but the average does not rise above £50, with everything found. If an assistant is employed, she starts at £28 or £30 a year, and rises by degrees to be head decorator. Three weeks' holiday is allowed in a year, and in parts of the country where business is slack at Christmas and Easter, an extra three or four days' holiday is given. Altogether, a position as flower or fruit decorator ranks among the most pleasant open to women in hotels.

HOW WOMEN CLERKS MAY IMPROVE THEIR POSITIONS

By A. B. BARNARD, L.L.A.

Continued from page 3523, Part 29

Book-keeping and Copying—Starting an Office—Apprenticeship Open to a Budding Novelist—Other Attractive Openings—The Burning Question of Salaries—Need of a Union—The Association of Shorthand Writers and Typists—Care Necessary in Accepting Fosts—Good Tools for Good Workers—Comfortable Desks—Arrangement of Lights

It is becoming quite usual to ask for knowledge of book-keeping in a shorthand typist. Indeed, so common is this requirement that it is said there will soon be no male bookkeepers, who will confine their attention to accountancy.

In insurance offices girls are employed as shorthand-typists, and typists pure and simple are in law-copying offices, where they busy themselves in typing drafts, agreements, briefs, and so on, work that must be quickly,

accurately, and neatly done. It needs some familiarity with the use of legal phraseology, and would suit a girl who prefers plodding work in the sedate atmosphere of the law. She would be paid at the rate of one penny per seventy-two words, and might make an income of some £80 upwards. Numbers are so employed about the Law Courts in London. Some typists, through recommendation, find work in banks.

Everywhere one hears the same remark

on the difficulty of finding really competent workers. It took four months to fill a post in a well-known manufacturing firm, a post

bearing a salary of £150 a year.

An experienced woman who has saved a little capital, enough to rent and furnish an office, may like to start a typewriting office of her own, in a business centre, if her work has lain in that direction; or in a publishing district, or near a large library to which journalists and authors resort. But her experience must warrant such a start.

Openings for the Inteiligent

She might, perhaps, build up a reputation for training students in proof correcting, indexing, in précis writing as well as in shorthand and typewriting, and in time found a journalistic school. The writer lately came across an excellent one in London, managed by a woman. Allied to the general work of a typewriting office is translation into and from foreign languages. It must not be imagined that a business connection of this kind is quickly established. It takes years to found.

A girl who wishes to write fiction can gain valuable experience by acting as typist to a novelist. A clever operator profits by the insight into her employer's methods of work, and, provided she has the mental qualifications, may soon be collaborating or writing stories on her own account. And possessing familiarity with a typewriter, she starts with the advantage of being able to compose on her machine straight away, a saving of time and effort. Moreover, daily contact with a person gifted with fluency enlarges her own vocabulary. The work, which is fairly well paid, is, to a budding novelist, a valuable apprenticeship.

There is not at present much demand for women as secretary-librarians, but with the inevitable spread of public libraries, and the prominence which will be given to juvenile departments, it is to be expected that here, as in America, women will find entrance to

congenial work in that direction.

Opportunities and Prospects

Another opportunity the future may hold for the girl typist is in the newly established labour exchanges, where a certain amount of typing will probably be needed as the work increases. Those who are interested in matters musical or dramatic might find themselves in their element in appointments with managers or conductors of troupes of concert or operatic singers. At least one such appointment has attached to it a salary of over £150.

A trained lady secretary secured a post in the London office of a High Commissioner to one of the Crown Colonies, at an initial salary of £90 a year. The more attractive the appointment the greater the competition; hence the desirability of holding a certificate from one of the four examining bodies—the Royal Society of Arts, the

London Chamber of Commerce, the National Union of Teachers, or the Lancashire and Cheshire Union of Institutes.

The question of salary is becoming a burning one. It rests with the young recruits, as well as with the veterans, to prevent a lowering of the standard. complaints are made that young girls not actually in need of a salary accept posts at a few shillings a week, and thereby drag down the rate below a living wage for others.

The typewriting offices and training schools are doing all they can to ensure efficiency in the workers and payment of a fair salary; but there is urgent need of more organisation among the workers themselves.

In 1903 there was founded the Association of Shorthand Writers and Typists (19, Buckingham Street, Strand, W.C.). Its motto is "Each for all, and all for each." It aims at raising the general level of efficiency of workers, and at securing a just remuneration with minimum rates for various grades. It watches for openings for work, renders legal aid, gives advice to members, and has a registry. Members and associates are of both sexes, and form three classes, which include those in training as well as experienced shorthand-typists. The annual subscriptions range from is. to 5s.

Providence and Thrift

An excellent feature of the Association is the creation of a fund for co-operative provision against unemployment, to ensure 8s. a week for three consecutive weeks after the first week of unemployment, with possibility of extension of this time. The contribution to this fund is is a quarter, and the entrance fee 3d. Sixty per cent of the members have joined the unemployment fund, a fact that is in no way surprising considering the benefit obtainable.

The Association collects information, arranges social gatherings, lectures, shorthand practices and classes. Its usefulness is steadily increasing, and it is commended to the notice of shorthand-typists of both sexes, and those who may wish to establish such associations in other cities and towns.

A girl should remember that in accepting a low salary she is not only damaging her own prospects, and those of other girls, but is practically helping to bar men from this occupation—perhaps the very young man who might, on a decent salary, have prepared

a home for her and married her.

A girl cannot be too careful about the kind of post she accepts. Bogus or deceptive advertisements appear in newspapers, and some of the most attractive ones are dangerous traps. As a precaution it is well for a second person to accompany the applicant for a post, not only to serve as a protector, but to witness any business arrangement that may be made. It is, in any case, desirable to have the arrangement confirmed in writing, and a girl should be primed in the legal relationship of her employer to herself.

A matter which no worker can afford to neglect is the perfection of his tools. A good system of shorthand once learned is not likely to be discarded for another; therefore, the majority of stenographers learn Pitman's, and keep to it. A student, however fast and correctly she may write and transcribe her own shorthand, does well to practise reading and typing other people's.

Expert shorthand writers find a field of work in reporting for newspapers and taking

minutes of company meetings.

The kind of notebook they select will depend on the character of the reporting work. There is plenty of variety on the market. A glance at the window of a stationer's shop where shorthand writers' and typists' accessories are sold will keep the worker informed of improvements in notebooks, paper, erasers, typewriters, duplicating apparatus, desks, chairs, MSS. stands, and so on.

Even the use of a footstool can make a considerable difference to the comfort of a typist who has to sit many consecutive

hours at work over a machine. As one girl remarked, "In our office footstools are provided, and it makes such a difference to one's comfort." Employers hardly realise the nerve strain involved in taking shorthand notes rapidly, nor the fatigue that results from the continuous operation of a machine. The racket of the carriers and the ceaseless tap-tap so annoying to ears a little distance away are intensified to the typist; and the play of the fingers on the keyboard is to some operators as tiring as playing the piano—to which it may be likened—without the compensation of its enthralling interest.

Therefore, the typist should have every contrivance for mitigating the effect of the wear and tear on her nerves, such as a pad underneath the machine to deaden the sound, a stand to hold the MS., or a frame which fixes on the back of the typewriter, and holds the MS. above it as music is placed above the keyboard of a piano. Arrangements like these are a considerable saving to the eye-

sight, and expedite typing.

POULTRY FARMING FOR WOMEN

By J. T. BROWN, F.Z.S., M.R.San, I.

Editor of "The Encyclopædia of Poultry," etc.

Continued from page 3359, Part 28

Guinea Fowl as Utility Stock—Hatching, Housing, and Rearing—Foods that Guinea Chicks Require—How and When to Market Guinea Fowl

A PART from their attractive appearance, guinea fowl are useful birds to keep where ample space is at one's command. True, they are not an all-the-year-round commodity in the dead-poultry market, but during the months of February and March there is a demand for them, probably due to the

fact that game is on the decrease.

The birds will thrive on farms where little attention in the way of feeding is necessary, as they are splendid foragers, and will wander far in search of food. Many flocks are allowed to live in a semi-wild state on farm and other lands, where they roost in the trees, lay, and reproduce their kind in secluded places, and it is, no doubt, owing to this fact that it is well-nigh impossible to get such birds, when bought, to settle down in new quarters.

When one desires to stock the poultry farm with guinea fowl it is best to commence operations by purchasing sittings of eggs, hatching them under ordinary hens, and rearing their produce on the premises, so that the youngsters may be brought up with other fowls, and so live on peaceable terms with them. Old birds bought from those who allow them to live in a semi-wild state never seem to settle down properly

when mixed with other fowls.

Where there is likely to be a demand for guinea fowl or their eggs for edible use, the production of such may be made a payable branch of poultry farming, as the birds consume for many months of the year

an enormous amount of insect and vegetable food which practically costs nothing. The flesh of the guinea fowl is of a gamey flavour, whilst their eggs are attractive, rich in taste, and compare favourably in number with those produced by some breeds of ordinary fowls.

The birds which the poulterers generally offer for sale in February and March weigh about three pounds each, and they are well fleshed on light frames. No better night watchers could be placed on the poultry farm than guinea fowl. Their loud, shrill cries have many a time put to flight trespassers on the farm, and this is not to be wondered at since their cries, heard for the first time, are anything but pleasing.

When it is decided that guinea fowl shall be kept, the first thing to do is to secure a light and steady broody hen, and to get her thoroughly settled on the nest, which should be made as for ordinary hens' eggs, some time in April and in a quiet place. The eggs may next be secured and placed in the nest, fifteen being the right number

for a medium-sized hen.

The time required to hatch the eggs will be about twenty-seven days, and during that period the sitter should be attended to daily. She should be taken off the nest to feed, drink, etc., and then be replaced gently or allowed to go on the nest again. No interference should take place on the part of the attendant during the time the chicks are hatching out, and when the little

ones have arrived they should be left under the hen for at least twenty-four hours to get dry and strong enough to run about.

The Chicks

A coop about three feet long and two feet deep, and the same in height, should be placed in a dry situation outdoors where the grass is green and short, and hen and chicks should be transferred from the nest to it. In addition to the ordinary wood bars with which the front of the coop is provided, it should be fitted with a removable wire-netted frame, to enable the attendant to confine the chicks to the structure during periods of rain, as it is well-nigh impossible to rear guinea chicks on damp ground. In fine weather, and when the grass is in a dry condition, the youngsters should have all the exercise possible by allowing the hen to forage about with her brood; but to prevent the birds from straying far away from the coop, and, in the event of wet, getting cold, a circle of wire netting and stakes should be formed around the structure. It is essential that the coop and enclosure be moved to fresh ground occasionally, as foul land is fatal to the well-being of guinea chicks.

As insect life forms a great part of the diet of adult guinea fowl it is essential that the chicks be fed on such things as maggots, ants' eggs, and dried flies. The two latter can be got from bird-food dealers, whilst the former may be procured by placing some offal or a dead rabbit where the flies can "blow" it. Finely minced, lean meat is also good for a change.

For the first month the chicks will require feeding six times a day; the food should be changed frequently, and no more than the birds can clear up should be given. Hard-boiled egg and stale breadcrumbs, fine biscuit meal; moistened with milk, finely chopped vegetables, minced lean meat, maggots, ants' eggs, and dry chick feed—which is a mixture of fine grains and seeds—are all good for guinea chicks, and on such the changes should be rung when feeding. Dry chick feed should be used for the last meal of the day. Fine grit should be sprinkled about for the chicks to peck at, and clean, cool water should be kept within their reach, whilst the requirements of the brooding hen should not be overlooked.

Roosting Places

After the chicks are a month old the allowance of soft food may be decreased and the grain diet increased, but the allowances of animal food should be continued, and when they leave the hen they should be induced as much as possible to feed with other fowls, and to take shelter under cover. It is the natural instinct of guinea fowl to roost on high perches, so that the place set apart for them to sleep in should be lofty and provided with high perches, and to enable the birds to ascend

to and descend from the latter easily other perches should be placed at different heights from the floor.

Some time before the arrival of the breeding season the males should be separated from the females. The former should either be disposed of, and others of different blood bought to take their place, or they should be exchanged. The males can be determined by their peculiar habit of strutting about on tip-toe and arching their necks. Their shrill cry is different from the "come back" note of the females. By the beginning of April nests should be prepared for the hens to lay in, and these should consist of bracken leaves or dried grass, and should be sheltered by roofs made of brushwood or rushes to give to them a natural appearance. Guinea hens like secluded places in which to deposit their eggs, and such should be provided, otherwise the birds will wander away and lay in strange nests.

A Profitable Venture

A daily visit should be paid to the nests, but at a time when the guinea hens are not likely to be laying in them, and the eggs should be collected. It is essential that an egg be left in each nest to dispel suspicion from the birds, and to encourage a long laying period. It is quite possible to secure double the number of eggs from a guinea hen by systematically collecting the former from the nest. Left to her own resources, the bird would simply lay enough eggs to be comfortably covered, and would then go broody.

The number of hens to allow to each male bird is three, and the best months in which to carry on breeding operations

are April and May.

Considering that guinea hens will lay from fifty to eighty eggs each in a season, and that they are able during the time of production to obtain from the fields nearly all the food they require, it can be readily imagined how profitable they are. The eggs may either be sold or used for household purposes, and they will be found most delicious.

The young birds that are annually bred should be either marketed for use on the Christmas table, or should be kept over till February or March and disposed of to high-class poulterers, who generally have a demand for such birds during the decline in the game supply and while table chickens

are high in price.

But apart from stocking the farm with guinea fowl with a view to managing them on commercial lines, the birds are ornamental by day, useful as night alarms, and, further, they are enemies of injurious insects, multitudes of which they devour to the benefit of their egg-producing organs and to the benefit of the land over which they forage almost without cessation the whole day long.

To be continued.

HOSTESS OF PAYING GUESTS

The People Who Receive Paying Guests-Typical Advertisements-How to Prevent Misunderstandings-Strain on the Hostess-Guest or Boarder?-Calculating Payment to Make a Profit

THERE is something much more attractive about the description "paying guest house" than about "boarding-house." The one sounds refined, affluent, hospitable; the other purely commercial.

Yet the paying guest is, to all intents and purposes, a boarder, paying for board and residence like other boarders, while donning this euphemistic cloak in deference to the

feelings of the householder.

"It is nicer, surely," people say, "to be regarded as a guest, even if a paying one, than as a person who just appears at the board at meal-times for the sake of satisfying hunger."

So we welcome this new name as a sign of the greater refinement and humanitarian-

ism of our age.

Who are the people who receive paying guests? Perhaps we find them in a comfortable old manor house, where there are plenty of unoccupied bedrooms, which a husband and wife would only too gladly have filled with their own young relatives, but time has left them desolate, and they long for young life to brighten the home.

The wife, catching sight of an advertisement in the newspaper, reads under the heading "Paying Guests": "Gentlepeople want young gentlewoman, bright and musical,

only guest; golf, motor; 30s."

"John," she says, "that's the very thing!

We will advertise for a paying guest."

And forthwith an advertisement inserted in the paper. References and photographs are exchanged, and the guest arrives. She is treated exactly as any other guest would be, and she so adapts herself to the ways of the house that no stranger would imagine any financial interest whatever was involved. The lonely couple have a lively, companionable addition to their household, and a young gentlewoman with no home of her own finds one such as she could never realise in a boarding-house.

Localities and Terms

There are many large houses—comfortable old farmhouses in the depths of the country or near the sea-coast—where the addition of 25s. to £2 a week to the exchequer is exceedingly welcome, and helps to tide over bad times. Bracing country air and country fare, home-made bread, tender poultry, new milk and cream, are attractions to a man or woman seeking rest and quiet.

He or she, therefore, answers some such advertisement as the following: "Paying guest desired in large, healthily situated farmhouse, ten miles from Devon coast. Garden, orchard, and trap. References exchanged. £2 a week, gentleman; 35s.,

Address

The City man is a guest of another kind, and one much sought after, because he is out

of the house all the day. He favours the best residential suburbs, especially those of the western and northern districts.

The payment made for a week's boardresidence varies from £1 to three guineas or more, according to the entertainment or "hospitality" offered. It is usual to charge higher terms to a man than to a woman.

The following advertisement offers young man at work in the City who wishes to improve his French conversation an opportunity to live with a French family in the suburbs of London, without the trouble or expense entailed by going to France: "French family would receive paying guests. French only spoken."

Typical Advertisements

A would-be paying guest who answered the following advertisement would have an eye to the luxuries of life: "Paying guest. Breakfast; late dinner. Large, superior detached house, handsomely furnished, near Ctwenty minutes from Victoria. 2 bathrooms, full-sized billiard - room · (with Thurston table), and tennis and croquet lawn (no extra), conservatory, vinery, garden (\(\frac{3}{4}\)-acre). Near golf links. Terms, 25s. Write ——" Write -

Why emphasis should be laid on the tennis and croquet lawn not being "extras" is a puzzle; if anything, the bath-room or the billiard-room might have been expected to have that drawback, or even permission to visit the conservatory or vinery; but the

croquet lawn!

It is perhaps worth while to draw attention to this advertisement as an attractive one which promises such very great things for so

very moderate terms.

Among the people sought as paying guests are semi-invalids or those who, being not very strong, like to have within reach a professional nurse in case of need. That is the justification for the following advertisement: "Paying guests in trained nurse's house; references exchanged; terms from 25s." It is suggestive of a house halfway between a nursing-home and a boarding-house.

The young married woman, alone during the day, or the young woman with a house of her own, desirous of companionship and augmentation of income at the same time, also thinks of a paying guest. Here is an advertisement which might emanate from such: "Lady, young, offers lady comfortable home; servants, garden, near station. London, — minutes. Two guineas weekly."

These instances are sufficient to show the kinds of people ready to receive paying guests into their houses, and some of the varied attractions they offer, and also serve to emphasise the necessity for a carefully worded advertisement.

To be continued.



Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by a prominent lady doctor, who gives sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following are being fully dealt with:

Home Nursing Infants' Diseases Adults' Diseases Homely Cures Consumption
Health Hints
Hospitals
Health Resorts

First Aid
Common Medical Blunders
The Medicine Chest
Simple Remedies, etc., etc.

HEALTH AND HYGIENE IN THE NURSERY

Continued from page 3548, Part 29

MUSIC AND HEALTH

Singing as a Cure for Stammering—Development of the Chest—Correct Breathing and Voice Production—Piano Playing—Correct Seating and Eye Strain—Training the Ear—A Word of Warning

The value of music as a factor in health and education is not sufficiently realised. We are all too apt to think that music lessons are wasted on the child who does not show any distinct talent for this art.

Doctors realise the importance of singing lessons in the treatment of various lung and chest affections, and that every child can be taught to sing by a master who understands voice production.

Singing lessons also are utilised in dealing with stammering, and it has been found that the teaching of elementary music is a most useful factor in dealing with the mentally defective.

Whilst every child cannot be made into a musician in the real sense of the word, the boy or girl who can play moderately well, who has learned the meaning of harmony and pitch, who has been taught a little good music, gets a great deal of pleasure and happiness from life as a result.

The child who is taught to sing learns to breathe properly, and the fact that 99 per cent. of children enjoy their music lessons is an argument in their favour, because the happy child is much more likely to be healthy and "good" than the dissatisfied, discontented one.

The value of singing lessons from the medical standpoint is chiefly concerned with the improvement of the physique of the chest. Singing is, from the physical

culture standpoint, one of the very best exercises that can be practised. It encourages deep breathing, which strengthens the muscles of the ribs shoulder-blades and the upper part of the chest. It increases the capacity of the chest and of the lungs also, especially the upper parts of the lungs, where the seeds of consumption are so apt to lurk if breathing properly is not performed.

The air passes from each lung through the bronchial tubes which



A chair which is too high for a child to reach the floor with his feet, and which gives no support to his back, may be the cause of physical deformity

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join at the upper part of the chest to form the windpipe. The windpipe terminates in the little oval-shaped box called the larynx, or organ of voice. The larynx contains the vocal cords, which are relaxed by means of a complicated system of cartilages and ligaments. The space between the two vocal cords is called the glottis. The air we inspire causes these vocal cords to vibrate. The greater the number of vibrations, the higher is the note produced, and the volume of the sound is affected by the chest and pharynx, or mouth and nose passages.

Now, the mode of breathing affects very much

the quality and quantity of the tone when sing-

ing, and it is here that a good teacher can apparently produce a voice which has very little promise. The ordinary child. with the ordinary voice, will sing if he is properly taught.

To this end it is not necessary that the children should be sent to an expensive teacher. The mother who will study the mechanism of voice and breathing, and who knows a little music, can quite well teach her children, in the early stages at any rate. The great thing is to make the children breathe properly-slowly

and quietly. The chest and waist should have no restrictions in the way of tight clothing, so that the muscles controlling the lower part of the breathing apparatus have full play. Thus a longer column of air is produced, and more volume and command of the breath is ensured. Gradually a child learns to control this column of air, and

to utilise it in voice production.

The next point is to make children sing quietly and very slowly until they get better command of the voice. Loud singing, and anything in the shape of shouting, destroys the quality of the voice. When a child learns to sing slowly, he is much more likely to sing correctly. A good teacher is, of course, invaluable, but the children will have to practise at home in any case, and the mother's help will be called for.

There is no doubt that a brief singing lesson two or three times a week, in which careful attention is given to the breathing, is a very

excellent health measure.

Apart from the mechanical influence of the exercise on the chest, singing stimulates the circulation, and this affects the whole vitality for good. The child who is weak-chested, who is inclined to cough, who is subject to frequent colds, or who is a mouth breather, is most likely to benefit from singing lessons.

Then the stammering, nervous, highly-strung boy or girl will find the rhythmical action of singing exactly what is needed, whilst all the time the children are learning something of an art which will bring them interest and happiness

in after life.

Piano playing may, or may not, be a health measure for children. The great risk connected with piano lessons is that the child is allowed to use a chair of the wrong kind, and to sit for an hour in a faulty position which is calculated to produce such deformities as round shoulders, contracted chest, and lateral curvature. When the chair is too high, the feet are raised off the ground, and unless the child is supplied with a footstool, a good deal of muscular strain is entailed. The ordinary piano stool which has no back to it is much less suitable for a child than a chair which can be raised or lowered, and than a chair which can be shall which has an adjustable back.

The risk of strain



A regular singing lesson develops the chest and counteracts stammering

to the eyesight in music lessons cannot be ignored. The child whose music is too far away for him to the print focus correctly is all the time straining his eyes day by day, and this increases tendency anv short-sight. music loving child who is shortsighted must be carefully supplied with glasses which will correct accurately the degree of short-sight. He must be guarded against using the eyes too long, and so causing overfatigue.

But granted that the child is comfortably seated, and the music is placed in such a way that there is no strain to the eyes, pianoforte lessons will be of distinct value in education. For one thing, the ear is being trained all the time. A child's sense of pitch, rhythm, and tone is gradually educated, and at the same time the love of music grows. The hands and wrists are trained, and the sense of touch developed.

The child who is learning to play the piano is having not only his ear, but his brain trained. Every good impression made upon the ears or upon any organ of sense, reacts upon the brain tissue, and the mere development of the muscles of the fingers and arms is of health importance to the regions of the brain which control these muscles. The backward child will benefit in a marked way if taught the pianoforte by a good teacher, who believes in drawing out a child's faculties, and does not confuse education with cramming.

But one word of warning is necessary. Any lessons given to a young child should be short. Long hours of practice should be discouraged, especially if the child is spending his mental and

physical energy in school lessons.

When the lessons are regarded as a pleasure, and the element of drudgery is rigidly excluded, when the child is provided with a comfortable seat, so that he can sit without strain, and read easily the music on the board, he will derive a great deal of healthful pleasure from this study. Children should be given their singing and pianoforte lessons from the age of seven or eight.

HOME NURSING

A Series of Articles on What the Amateur Nurse Should Know

Continued from page 3550, Part 29

THE TREATMENT OF SHOCK, FAINTING FITS, AND COMA

Causes of Shock or Collapse—Treatment—Fainting Fits—Coma—Its Seriousness and Treatment—Bedsores—A Charcoal Poultice

Every nurse must know something about the subject of "shock." She must have an idea of what is likely to cause shock or collapse. She must realise the gravity of the condition.



Heating a blanket. Gradually roll it up and carry it rolled to the bedside

She must study the best remedies and methods of treating it.

Shock is a condition of extreme bodily weakness or prostration. The nervous system is in a state of exhaustion, the muscles, including the heart, are paralysed for the time being. The patient may suddenly become collapsed from nervous shock or physical injury, or the condition may come on gradually with feebleness of the pulse and circulation and extreme prostration. The skin is cold and clammy; the temperature may fall one or two degrees below normal. The breathing is feeble and the pulse

quick, and scarcely perceptible at the wrist. The patient may be restless, but there is no absence of consciousness as in a simple fainting attack. As a rule, he lies quiet and seems to lose the power of voluntary movement. Unless remedies are quickly applied, the result may be fatal.

Causes of Shock

After nearly all injuries there is a degree of shock. In some cases it may be considerable, as in burning accidents or injuries to the head and abdomen. Sudden emotion or fright will cause shock, just as an attack of severe physical pain produces the same effect. After poisoning and hæmorrhage, shock is generally severe, and every nurse and every student of first aid must strive to remember that the "shock" in these cases requires prompt treatment if the patient is to recover. The shock associated with heat exhaustion and sun-

stroke is often the chief symptom, and internal injury of any kind brings on severe shock.

In all these cases the symptoms come on suddenly; but shock may be more gradually produced, as after long exposure and privation, and in the course of such illnesses as peritonitis, typhoid fever, and serious diarrhœa. A nurse in charge of an illness has generally a very good idea of the cause of the shock. In any case, treatment such as she would apply must be prompt.

How to Treat Shock

The first thing is to put the patient in a comfortable position and apply warmth. Hot bottles or hot-water bags may be used. The patient should be wrapped in warm blankets, and hot drinks will be found very restorative. The right way to warm a blanket is to stand in front of a hot fire and first warm one end of the blanket thoroughly. Then roll up this part and warm the middle part of the blanket, and roll the blanket up piece by piece as it is heated through. Then take it, rolled as it is, to the patient's bedside. Slip the blanket underneath the bedclothes and lay it across the patient's chest, and get another person to help unroll it downwards to the foot of the bed under the bedclothes, lastly wrapping the feet and ankles in the hot blanket. The bedclothes must first be untucked at either side of the bed.

In applying heat, see that it is done thoroughly. Put a hot bottle to the feet, two on the outer sides of the legs and one between the knees. Then heat should be applied under each armpit, and a hot-water bag or a hot poultice may be placed over the stomach. It is necessary to wrap each hot bottle or hot plate in flannel to avoid any risk of burning the patient's

In cases of hæmorrhage, the feet should be raised and the head lowered. If the patient can take it, the nurse may give hot milk,



Slip the hot blanket underneath the bedclothes and unroll it downwards to the foot of the bed, thus bringing the heated surface next the patient

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but any medicines must be administered by the doctor. When shock, associated with sickness and diarrheea, occurs in anyone in ordinary health, remember that food-poisoning of some sort is a possible cause, and inquire carefully what food the patient has recently taken. In every case apply warmth and rest, and give plenty of fresh air.

When fright or other mental shock has been the cause, it is most important to soothe the patient and prevent further emotional disturbance.

Fainting Attacks

These are distinct from shock. For one thing, there is always more or less complete loss of consciousness in a fainting fit, which is due, not to a general exhaustion of the nerves and muscular system, but to heart failure. As a rule, a faint does not last for more than a few

minutes, and the amateur nurse has rarely much difficulty in restoring consciousness.

storing consciousness.

Just before fainting the patient looks pale, and and feels a peculiar "swimming in the head," or giddiness. Fainting is uncommon in the sense that the majority of people go through life without experiencing a fainting attack. Others, again-and these are generally women-are subject to fainting fits with little apparent provocation. A hot room, any sudden emotion, such as fear, even intense joy, will bring on a sensation of fainting, and in some cases a genuine fainting attack. The person feels faint and sick, and loses consciousness for a few minutes

Anæmia or digestive derangement may produce a condition of scrious ill-health, which in certain individuals is sufficient to account for fainting

attacks, and anyone subject to these should certainly have their health attended to.

So far as the nurse is concerned, attention to the patient in the event of a faint is the chief consideration. The patient should be immediately laid on a couch or bed with the head rather lower than the feet to encourage the flow of blood towards the head. The clothing should be loosened, and tight corsets must be removed. The window should be opened, and if a little cold water is dashed over the face and forehead, the patient rarely requires any stimulant or other restorative.

In certain illnesses the patient is liable to sudden faintness, and the nurse must always be ready to apply simple remedies. Better still, she should prevent faintness by keeping the patient comfortably warm and properly fed. The mere waiting past the proper hour for a

meal will make a sick person feel faint, whilst an over-hot room or even too much excitement may bring on an attack of fainting.

Sometimes in convalescence, when the patient is allowed to sit up, she may become faint from fatigue and the strain on an enfeebled heart, in which case the bed-rest and pillows should at once be removed, and the patient laid down perfectly flat and given a little cold water. Cold water cloths or eau-de-Cologne applied to the head also help to ward off a fainting fit, and if the patient is well covered up, the window may be opened for a few minutes to flush the room thoroughly with fresh air.

Coma

In nursing certain serious illnesses, such as diabetes and apoplexy, the nurse has to be prepared for complete unconsciousness, or coma. In this serious condition the patient is absolutely

unconscious, and all signs of vitality, except the mere evidence of life, are suppressed. The patient has lost the power of movement, and would not feel any sensation if pricked with a needle or touched with a red-hot iron. The eyes are closed, and he is apparently dead. The limbs would fall helpless if lifted, but, at the same time, the patient is breathing, the heart is still beating, and he is still alive.

If a person is found comatose in the street, only a doctor would be able to tell the cause of the condition. The unskilled person would be apt to consider most cases due to drunkenness, especially if the person had taken brandy or whisky when feeling ill, and then afterwards had fallen down unconscious. Such a patient must be removed immediately to a safe place—to bed, if possible—and a doctor summoned to take charge of the case.

All that the nurse can do for a patient who is comatose is to keep him comfortable and warm, and attend to any directions the doctor may give with regard to administering nourishment. In some cases of apoplexy, for instance, a comatose or semicomatose condition may persist for some time, and then the nurse has a good deal of responsibility on her shoulders. One of her chief duties will be to guard against bedsores.

Bedsores

Sores are very liable to occur in the course of prolonged illness of elderly people. After fracture of the thigh, which an old person may contract by suddenly stepping off a pavement or slipping on a stair, bedsores are apt to be troublesome from the long-continued lying on the back when the vitality is low. After apoplectic attacks, when there is paralysis, a nurse



How to make a charcoal poultice. Sprinkling the charcoal on to

has to exert vigilance to prevent bedsores.

The sore forms from constant pressure when the vitality of the skin is bad. Any moisture, even perspiration, will increase the risk of bedsores, so that the nurse should try to keep the parts clean and dry, and as free from pressure as she can. Common brown soap, slightly moistened and well rubbed in, is by some nurses almost entirely relied on to prevent bedsores, whilst others use a little zinc ointment.

Bedsores are most likely to develop over the shoulders, back, and hips, so these parts should be carefully washed night and morning, dried carefully, and well rubbed with rectified spirit to harden the skin. Alcohol must not be used once the skin is broken. Redness or any appearance of eczema should make the nurse suspicious that a bedsore is forming, and the doctor should be told at once. An air pillow for the patient to lie on, or a water bed, often prevents the formation of bedsores.

Once a sore has formed, it should be treated

like any other wound. Sometimes lint wrung out of carbolic oil is a good thing. The sore should be washed with boracic or carbolic lotion, and an occasional charcoal poultice applied if there is much pain.

To Make a Charcoal Poultice

Heat a small pudding-basin with boiling water. Place some coarsely crumbed bread in it with boiling water. Stir until the mass is smooth, cover the basin with a plate, and leave on the fire for five or six minutes. Then drain off the moisture. Take half an ounce of charcoal powder and sprinkle it over the bread; spread on muslin with a hot knife. The charcoal must be kept as dry as possible, as the poultice must on no account be "sloppy" or it loses its antiseptic properties. In applying a dressing to a bedsore, cut a piece of lint the exact size of the place and cover this with a larger piece of lint or cotton-wool. This must be kept in place by strapping, but the strapping must not be fixed to the skin anywhere near the sore.

A BANDAGING LESSON

Continued from page 3381, Part 28

BANDAGING THE SHOULDERS

When a dressing has to be applied to the shoulder in the case of a dislocation or burn,



Bandaging the right shoulder. Take two turns round the right arm, pass the bandage across the back and under the left arm. A pad should be placed in the armpit

it must be kept in place with a specially arranged bandage.

A shoulder bandage is generally applied to the joint after a strain also, so that the amateur nurse should practise the application of this bandage.

First, she should take a roller bandage thirty feet long. If she is going to bandage the right shoulder, she begins by taking two turns from within outwards round the right arm. The bandage

is then carried across the back under the left armpit, over a pad of cotton-wool, and across the front of the chest to the starting point. The arm is then encircled by the bandage half an inch below the lower edge of the first turn, and the first "movement" is now complete.

These turns are repeated until the shoulder is covered, always going across the back, then under the armpit, then round the arm in order, thus gradually covering the shoulder-joint, when the bandage is pinned to the last turn in front of the



Bandaging the right shoulder. Cross the chest and arm and bring the bandage round the arm carrying up as in the picture, to begin the second turn round the back



FIRST YEAR

Continued from page 3381, Part 28

BABY'S HEALTH AND TOILET

Care of the Mouth-Thrush-Drying the Mouth-Toilet of the Ear and Eyes-The Hair-Trimming the Nails

THERE are various little things associated with baby's toilet which have an important bearing upon the health and hygiene of baby

during the first year.

These the young mother ought to study carefully, as neglect of quite minor hygienic matters often leads to ill-effects afterwards. The neglect of baby's mouth, for example, may cause thrush. When the ears are not attended to, troublesome eczema often occurs, whilst baby's eyes must be scrupulously cared for every day.

The Care of Baby's Mouth

Baby's mouth should be wiped out once a day with clean water, to which a little borax powder has been added. Half a teaspoonful of borax to a teacupful of water is a very good strength to use

The mouth should be wiped with a little piece of clean cotton-wool, which is afterwards burned; and if the mouth shows any little redness or small white spots, it may be swabbed in this way night and morning and after each meal; other-

wise thrush may develop.

Thrush is an ailment which is caused by a fungus which thrives when the mucous membrane of the mouth is unhealthy. Dirty bottles, sour milk, or dirty teeth are the chief causes of baby's mouth becoming sore, and attention to these matters has already been emphasised in this series.

Another toilet point in connection with baby's mouth is to dry carefully the corners, and if baby is inclined to dribble during the early teething months, a little boracic ointment can be rubbed into the skin around the mouth and chin.

Drying the Ears

Baby's toilet must include careful drying of the ears, as neglect of this is one of the chief causes of eczema, which often appears, and gives the child a great deal of discomfort. A soft linen handkerchief may be used with a little piece of cotton-wool to dry the ears. The mother should never push the corner of a towel into the delicate ear structure with the idea of thoroughly drying the part.

Any undue redness or rash round about the ear should be treated with zinc oxide ointment rubbed in immediately after baby's toilet is

completed.

The Daily Bath for the Eyes

Some children are very much troubled with redness of the lids even in infancy, and any such tendency should be treated at once, extra attention being given to baby's eyes. Indeed, it is a good plan during the first year to wash the eyes daily as follows :

Put some clean, tepid water into a teacup, and add half a teaspoonful of boracic acid powder. When dissolved, take a little sponge of clean cotton-wool about the size of a walnut, dip it into this solution, and squeeze it over baby's eyes without touching them. Repeat this once or twice, until the eyes are thoroughly washed. Then dry very gently with clean cotton rags or old handkerchiefs.

When a Baby Squints

Many young mothers are worried because their babies squint during the first year. Unless this is marked, the matter is of very little importance. It simply means that the child is trying to focus or see the things around him, and that the muscles are not strong enough to keep the eyes in the right position. When, however, the squint is very marked, the doctor should be consulted.

The Hair and Scalp

The subject of baby's toilet includes also the condition of the hair and scalp. The head may be gently soaped with a lather, and washed off with clean water once a day. Then the head must be dried thoroughly, and a little whisky rubbed into the scalp. The spirit keeps the scalp beautifully clean, and encourages the growth of hair.

Baby's Nails

It is generally said that a child's nails should not be cut during the first year. Indeed, there is an old superstition that to cut the nails brings ill-luck. There is not the least foundation for the idea, and most children will require to have the nails cut when they are about six months

This is sometimes a little difficult to do. A pair of sharp scissors must be used, and baby's attention taken up with something else, so that he will allow his nails to be attended to without struggling or pulling the hands or feet away.

The toe-nails require to be attended to, as they are apt to break off short, and to be damaged if too long when baby crawls about the floor. The nurse who advocates tearing off baby's nail instead of cutting forgets that this may lead to injuring the nail on the quick by removing more than is necessary, which often causes a good deal of pain and discomfort.

Indeed, it will certainly be found that by proper attention to these various toilet hints the young mother can do a good deal to keep her baby fit and well, thriving as he should do, and not hampered by any little ailments due to neglect of health or hygiene.



THE PREVENTION OF CONSUMPTION

Continued from page 3553, Part 29

WHAT THE HOUSEWIFE CAN DO

Symptoms of the Dread White Plague—How Women Can Help—Domestic Hygiene an Essential Factor in Prevention

Now, in the old days, when young people contracted consumption, they not only went from bad to worse, but they infected the whole house with the disease germs which they were giving out with every breath and every cough. Probably two or three other members of the family would contract consumption in a year or two, and in the case of a dressmaker's or a home-worker's house, one case in a family might be responsible for hundreds of others contracting consumption from infection.

The present movement is a campaign of hope, because the modern doctor is no longer content with giving a cough mixture or advising a tonic. When a person complains of suspicious symptoms, a sample of the sputum is sent for bacteriological examination, and if the diagnosis of consumption is confirmed, the patient is immediately put

under special treatment.

The National Society enumerates the following symptoms which may point to commencing consumption:

Loss of energy—becoming tired of ordinary

work.

Loss of flesh, without apparent cause. Cough, however slight, if persistent. Blood-spitting—whatever the amount or

supposed origin.

Indigestion, especially if accompanied with loss of flesh.

Shortness of breath, without unusual exertion.

Pain in the chest or side, if persistent.

Bloodlessness (anæmia).

"Anyone suffering from one or more of these symptoms should seek medical advice without delay, especially where there is consumption in the family or amongst fellowworkers."

This leaflet points out that consumption is curable in the majority of cases if taken early. Although it may be arrested in the more advanced cases, the probability of improvement becomes less as the disease progresses. "Therefore, take it in good time."

What Women are Doing

The fact that women can help forward the crusade against consumption is illustrated by

what has been done in Ireland.

Here the white plague had a terrible grip of the people for years. Thousands died; thousands more were kept in poverty and misery through the ravages of the disease which infected them and unfitted them for work and the ordinary duties of life. In every village infection was spreading from house to house, and little was being done to teach the people how the disease could be prevented. But in 1907, the Countess of Aberdeen determined to make the women of

Ireland unite in a campaign against consumption. In 1907, she formed the Women's National Health Association of Ireland with the idea of forming branches all over the country to spread the knowledge of hygiene.

There are now about 155 branches of this association, with a membership of nearly 18,000, and these women are doing a splendid work. They distribute literature and personally visit the homes. They preach the gospel of fresh air, of free ventilation. They teach the importance of burning dust and dirt, and keeping homes scrupulously clean. They have various district nurses working for the society, who pay visits, notify cases, and arrange for regular disinfection in the home where a patient is lying. These nurses also report upon insanitary conditions, and give sputum flasks into which the patients are instructed to spit in order to prevent the spread of the disease. Splendid work has been done in getting patients removed to hospitals and sanatoriums, and in bringing about a better milk and food supply.

All Can Help

What has been done in Ireland can be done in this country also by public-spirited women. A Women's Health Committee could be formed in every district, working under the National Association for the Prevention of Consumption, as a women's league in the crusade. If the women of the country would give their time and energy, the campaign of hope could press forward towards success and accomplishment. Every woman can help if she will. Every lecture which is organised, every visit paid for the purpose of teaching better hygiene and health, help the cause. The great need at the present time is the enthusiastic co-operation of women.

The prevention of consumption is a question for the State and Municipality; but it is, at the same time, a problem that will never be solved without the co-operation of the housewife.

What a different world ours would be if every housewife practised hygiene in the home. A hygienic home would offer no harbourage to the tubercle bacillus.

Every housewife who determines to wage warfare against flies and dust and vermin, who makes up her mind to provide good food and good cooking, to practise the fresh-air cult, and bring her children up by open-air

methods is helping the crusade against consumption.

Milk is one great source of tuberculosis. Impure air is the other. And yet we have housewives careless as to their milk supply, indifferent to the question of ventilation.

To be continued.

COMMON AILMENTS AND THEIR TREATMENT

Continued from face 3552, Part 2) .

Paralysis is a term which signifies loss of power in one or more parts of the body. It may involve a small portion of the body, or perhaps a group of muscles in the arm or leg, when it is called "local paralysis." The whole of one side of the body may be paralysed, when the condition is called hemiplegia. This is often caused by an injury to the head, as fracture of the skull or hæmorrhage in the brain. Spinal paralysis is usually characterised by the fact that both sides of the body are affected, the extent of the paralysis depending upon the type of the injury or tumour in the spine. Then we have the paralysis, or shaky palsy, of old age, which is due to some changes in the brain, and is associated with tremors of the muscles and loss of equilibrium.

In "general paralysis of the insane" there is a general loss of power over the muscles associated with mental derangement. Infantile paralysis is caused by inflammation of certain parts of the spinal cord, and, as a rule, one limb only is affected, the chief symptoms being convulsions

and fever.

The treatment of paralysis depends upon the nature and severity of the condition. In every case a rest is essential, and attention should be paid to the general health. In the early stages the affected limbs or muscles should be guarded from cold, and, later, electric treatment and massage, with gentle exercise, will have to be employed.

Recovery usually depends upon the severity rather than the extent of the paralysis. Even when speech is involved, the patient will sometimes completely recover from a paralytic stroke, but the treatment in most cases is

prolonged and exceedingly tedious.

Parasites. A great number of diseases are caused by the presence of low forms of vegetable or animal life which live upon the tissues of man or other animals. These may be microbic, as in various infectious fevers. Threadworms are amongst the parasites frequently found in children. They cause various nervous and irritative symptoms, such as restlessness, grinding of the teeth, and convulsions. Treatment will be considered under "Worms."

The round worm is another parasite to be found in the intestine, which gains access to the stomach in water or uncooked vegetables, such

as lettuce and cress.

The tapeworm is a parasite very commonly contracted after eating "measley pork," which is infected with the embryo tapeworm. When the infected flesh is eaten by man, the capsules of the eggs are digested, and the young are set free, when they pass into the intestine, and very rapidly grow to maturity. The risk of infection depends considerably upon cooking. The eating of half-cooked bacon and ham is somewhat dangerous until more rigid inspection of swine flesh is demanded in this country. Thorough cooking destroys the parasites. Treatment should always be undertaken by a doctor. As a general rule, the patient is given light diet for forty-eight hours, then a certain drug, followed a couple of hours afterwards by a purgative.

Peritonitis is an inflammation of the peritoneum, a fine membrane lining the interior

of the abdomen as the pleural membrane lines the interior of the thorax. Peritonitis is thus similar to pleurisy, and the characteristic of this membrane is that inflammation spreads very rapidly over it. Modern surgery has advanced so much in recent years that many cases of peritonitis which would formerly have been lost are now promptly operated upon and saved. The symptoms come on rapidly. There is acute pain over the abdomen, and great tenderness on pressure, so that even the weight of the bedclothes is unbearable. The patient looks anxious and pinched. The skin is cold and clammy, the temperature elevated two or three degrees after shivering or "rigor." The pain is increased by any movement, and the patient lies on his back, with the knees drawn up so as to relax the muscles. As a rule, vomiting is very persistent, and constipation is present. The patient is apt to become very much collapsed, and a doctor should be in attendance as early as possible.

Peritonitis may occur after an operation from the infection of microbes, or it may be secondary to appendicitis, or any other inflammatory condition of the organs. It sometimes occurs in typhoid fever, for example, from extension of the poison from the intestine. In this case perforation of the intestinal wall takes place, just as it does in ulceration of the

stomach.

Treatment does not come under the heading of domestic medicine at all. When these serious symptoms are present, a purgative should never be given. The patient must be kept absolutely at rest in bed, not allowed to turn or move about. Hot fomentations of flannel will relieve the pain, and nourishment must be fluid, and given cold. The doctor who is called in will decide whether operative measures

are necessary.

Perspiration. Perspiration, or sweat, is secreted by the sweat glands of the skin, which have the power of removing material from the blood. The perspiration passes up the ducts of the glands which open upon the surface of the skin. Disturbance of the sweat glands may take place so that the amount of perspiration is either insufficient or excessive. Excessive secretion of perspiration may be general, or confined to one part such as the armpits or soles of the feet. The condition is general in obesity or when stimulating foods and drinks are taken in large quantity. In some forms of debility, also, when the nerves and blood-vessels are lowered in tone, there may be excessive perspiration which occurs markedly at the crises of such fevers as acute rheumatism, ague, and pneumonia. The best treatment of excessive perspiration, is to sponge with vinegar and water or a mixture of tincture of belladonna and water in equal parts.

When the feet are affected, the stockings should be changed several times daily, and after bathing with the belladonna lotion, a dusting powder of equal parts of starch and boracic acid should be used. The same treatment can be utilised when there is a disagree-

able odour.

To be continued.



Miss Lily Elsie, the well-known actress, whose advice, in her article on "How to Succeed in Musical Comedy," is based on her own wide experience

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This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world; how she may study, and how attain success there. Authoritative writers are contributing articles on:

Art Education in England Art Education Abroad Scholarships. Exhibitions Modern Illustration The Amateur Artist Decorative Art Applied Arts, etc.

Musical Education Studying Abroad Musical Scholarships Practical Notes on the Choice of Instruments The Musical Education of Children, etc.

Literature Famous Books by Women Famous Poems by Women Tales from the Classics Stories of Famous Women Writers The Lives of Women Poets, etc., etc.

TO SUCCEED IN MUSICAL COMEDY

By LILY ELSIE

Few people are so well qualified to give an opinion on the subject of this article as Miss Lily Elsie (Mrs. John Bullough), whose success on the musical comedy stage is well-known to playgoers all over the country. Her kindly advice and unsparing frankness-a candour which she applies equally to herself and her own career—should render this article one of real value to the aspirant to the stage as well as of deep interest to all lovers of musical comedy

THE road to success in musical comedy, as elsewhere, is mostly paved with hard work, and bordered with disappointments. It is only after marching steadily and resolutely along, passing the disappointments, and ceasing to regret the things that might have been, that success is reached.

The great mistake so many of us make is in turning back, even for half a step, in doubt and indecision. Doubt is a quality that should never be encouraged on the stage. Every actress who wants to be successful must always assure herself that whatever she is doing at the moment is the right thing. The people who are lost are those who waver and hesitate, asking themselves (and other people) a dozen times a day, "Ought I to do so-and-so?" or, "Would it be wiser to do such-and-such?" While they are hesitating, they are passed and pushed aside by others with a fixed purpose in their minds, the purpose that tells them to take all they can get, provided it is not absolutely

suicidal—and feel certain that it will eventually lead to something better.

I have so often found in my stage life that things which have been accepted, perhaps not very cheerfully, as part of the things that have to be, eventually turn out trumps. People that we meet, and even dislike, at an early stage in a career, often remember us later on, and prove unexpected friends.

On the musical comedy stage the fight for success is probably harder than in any other branch of the theatrical profession. A great Shakespearean actress, a fine comedienne, usually stands alone in her generation. However obscurely she starts, she is bound, sooner or later, to come to the front, because she is unique of her kind. But musical comedy is very different. It used to be a saying that a girl only needed a pretty face to succeed in musical plays. That idea has exploded with the advent of Viennese operaplays, which demand acting in conjunction with singing and dancing.

At one time it was thought that nobody in musical comedy need know how to act. They only had to smile and look fascinating, and their fortune was made. Nowadays, the road to success is steeper in the musical comedy world. To one great dramatic actress there are a dozen musical comedy girls, any of them equally excellent in their own particular way, and perfectly adaptable to any sort of musical comedy part.

So many young girls, especially of recent years, can sing a little, dance a little, act a little. And good coaching or stage-management is all that is needed to put them in the forefront of the fight, and introduce them to the public as stars. The great struggle resolves itself into this: Who, out of a dozen evenly matched combatants has the strength, energy, perseverance, or personality—call it what you will—to seize an opportunity, and, having seized it, to hold it, and "make good"?

That is the crucial test, the making good. So many musical comedy girls get their chance, and just fail to "make good." Either they are over self-confident, or they are careless, and forget that if they make one false move, there are nine equally clever people waiting to step into their shoes. An actress in comedy or drama is not nearly so easy to replace as one in musical comedy, and that is why I think it is harder to succeed in musical comedy than in any other branch of stage work.

Work and Don't Grumble

Having succeeded, the vital thing is never to slip back. Nobody is so great as to be indispensable, though many stage folk are apt to forget that truism. It is only by keeping tuned right up to concert pitch in every way that a musical comedy actress stands a chance of making managers and the public forget that there are many other girls, as pretty and as clever, ready to fill her place.

A musical comedy actress, once she has become what is called "a success," has a harder struggle to keep her position than other stage players. If a manager takes offence at some silly behaviour, or if a girl, having made a name, gets a reputation for being "slack," she soon finds her chances rapidly diminishing.

The only way to succeed is to peg away. Work as hard as possible, and never appear to find things a trouble. A reputation for being "keen" and a "good worker" has won half the battle again and again.

Another thing worth remembering in a musical comedy crowd is not to be always running down the management, and grumbling about trifles to other members of the company. Such things get round so quickly, and managers are not fond of fault-finders and grumblers. It is the girl who goes about her work quietly and with interest who finds herself remembered one lucky day. Managers have enough worries of their own without tackling grumblers and fault-finders.

I know that it sounds far-fetched, and

perhaps savours of affectation, but none the less it is a fact that when people tell me I have made a success, I find it hard to believe them.

Even now, after the happy years I have spent at Daly's, it is always a matter of amazed wonder to me that I am, for the time being, at least, an example of an actress who has succeeded in musical comedy. I can never forget that the success has only been won after a great deal of hard work, a great deal of poverty, a great deal of disappointment, and is probably the more precious for that very reason.

The "Merry Widow"

Even the "Merry Widow"—the part in which I was supposed to make my name—did not seem the crowning point of my career to myself. Perhaps it was because I only played after such difficulties, and because there was so much justifiable opposition to the casting of a practically unknown actress for such a heavy part, except from Mr. George Edwardes, who always stuck to his opinion that I should be all right. I rehearsed in daily fear of being told politely I was no good; and the actual arrival of the first night, with myself as Sonia, seemed, and still seems, like part of some marvellous dream. I cannot forget the applause, the kindness that was shown me before and behind the curtain.

I was so scared that I had really been a terrible failure that I did not read a single notice after the production. And the "Merry Widow" had been running over six months before I could bring myself to believe that I really was safe, and a success.

Personally, my besetting sin in my musical comedy career has been a perpetual and inveterate self-depreciation. I have learnt, in a hard school, that a girl who depreciates herself finds others only too ready to depreciate her. I am quite hopeless even now, though I realise perfectly well how fatally foolish it is. Whenever I am asked if I can do a certain thing, my first instinct is to say at once: "Oh, no, I'm sure I couldn't!" It is only by a frightful effort that I am learning the wisdom of holding my tongue, or giving a non-committal "I'll try" as an answer.

A Warning

When I was offered the part of Aladdin in "The New Aladdin" at the Gaiety, I promptly wrote to Mr. Edwardes: "No, thank you! I couldn't possibly play it." Luckily for me—luck which no girl who could do such a silly thing deserves—Mr. Edwardes refused to accept my estimation of my own powers, and insisted that I tried. My "trying" ended in my appearance as Lally. But had the director of the Gaiety accepted my statement, the probability is that I should be still gaily touring. Perhaps that little experience may prove a warning to other girls who are inclined to be as foolishly diffident as I was.

The great thing in starting a musical

comedy career is to begin young. In musical plays, more than in the drama proper, a girl does her best work while she is still young, and depends a great deal on her personal appearance for her success. As a few years must necessarily be spent in "working up," it is silly to start late, and then to find that when success comes, it is already slipping away.

I went on the stage when I was little more than a child, and my first years were spent on the music-halls. By the time I was sixteen I was playing quite a big part in London, Princess Soo-Soo in "A Chinese Honeymoon," at the old Strand Theatre. I imagined, in my ignorance, that my name was definitely made! But I soon found that many ups and downs lay between me and even moderate success.

From London I went on tour, and then back to London to play at Daly's and the Prince of Wales's. Finally, at the Prince of Wales's, Finally, at the Prince of Wales's, my stupid behaviour and giggling on the stage—I was one of four racketty girls—caused Mr. Edwardes to give me my notice, which I now realise I richly deserved. For weeks I wandered about, very hard up, and finding an engagement almost impossible to secure. And I had imagined that London could not do without me, at optimistic sixteen!

When things were blackest, a chance meeting with Mr. Edwardes in the street set me on the road to good fortune again, and I found myself back at Daly's. Engagements in London and on tour followed, and during a holiday I was offered the part of Aladdin.

I began to think that my touring days were over. But, no—off I went again! A good example, this, of the ups and downs of the muscial comedy world. Some girls might have thought it was foolish, and preferred staying in town, perhaps out of work, to going on tour. But I simply made up my mind to do whatever came my way; and it was while I was on tour that I was offered the part of the "Merry Widow."

Since then, I have remained at Daly's, and I cannot help feeling very proud and happy that it has been my stage home for over four years. But every day that passes brings home to me the need for always keeping up to the mark. The greatest success does not

entail or permit of slackness.

When people begin talking about "successful actresses," I often wonder if they realise that a "success" has to work ten times harder to keep up the reputation given to her by the public than someone whose name is not yet made. From nothing, nothing is expected. But from something and somebody the world expects so much, and has a way of expressing great disapproval if it does not get what it expects.

THE MUSICAL LADDER FOR CHILDREN

The Tonic Sol-fa System, with the Staff Notation—Kindergarten Actions as an Aid for Tiny Children—The Fascination of a Ladder of Notes—The A B C of Musical Theory

"Learning music" to most children means weary half-hours spent in front of the piano, trying to find some connection between the lines and black dots on a sheet of paper and the black and white notes of the instrument. They cannot conceive that any pleasure can come from such a muddle.

Yet music is a real pleasure to the child who is taught to find music in its voice, to sing the dots on the lines before touching the piano, or perhaps with the piano. If the relative position of the individual notes of the scale are taught with intelligence in a simple manner, few children will find music lessons "hard" or dull.

Tonic Sol-fa ranks amongst the most successful of modern methods of teaching music to children, the only way to teach



music to children, the "Doh," the first note to be learned on the child's musical only way to teach ladder. The child stands with one hand held easily in front of her

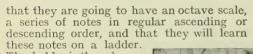
singing and the theory music to young children, the exponents of the method affirm. Certainly, the wonderful results in the development of musical ear, and time values, in the little pupils are achieved by teachers of Sol-fa. The best method, and that adopted by the most up-to-date teachers, is that which teaches the Staff Notation in conjunction with the Sol-fa.

With tiny children certain kindergarten actions are introduced, and the child is made to associate the raising or lowering of its hand with the position of individual notes in the octave.

Small classes of not more than twelve pupils give the most successful results. The teacher ranges the children in a semicircle, and starts by explaining



Sol," the perfect fifth, is sung with a movement of the hand to the shoulder level



The ladder is then drawn on a blackboard, thus:

DOH

TE 7.

6. LAH

SOL

FAH ME

3. RAY

2.

DOH TE,

At the first lesson the children will learn the sound Don at the bottom of the ladder, holding their hands easily in front of them. This note is numbered I on the above ladder. Then follows number 5, the perfect 5th, Sol, the children associating the sound with a movement of the hand to shoulder-level.



Me," the subject of the second lesson, accompanied by stroking the arm downwards

interval Doh Sol is then sung together and separately by the children, up and down, accompanied by the arm movement, the Doh,

or key-note, being varied by the teacher. The children are told to practise the interval, and draw a ladder with the two notes, by the next lesson.

Next time the class is held, Me is taught, number 3, a "dear little note," accompanied by stroking the left arm downwards. Then higher DOH and RAY, TE, lower TE, FAH, and LAH.

In six lessons the children will have thoroughly learned the relative positions of the notes on the ladder, and will also have had two or three lessons on the great staff of eleven lines. They will have been told that the standard of pitch, middle C, is so called because it is the middle note on the great staff, not because it is the middle note on the piano. Having been taught

the Sol-fa with a movable Doh, they will be able to sing up and down



The higher "Doh" is sung with the arm uplifted



"Me" and "Fah" are close together and are semitones

the ladder from any given key-note on the staff. The ladder will have taught them the notes on the scale, which are tones and which are semitones; and the octaves will have helped them to realise that while (I) Doh, (2) Ray, and (3) Me are tones, Me and Fah and Te and Doh are semitones.

When the children well understand the single ladder, they can be taught

the double ladder.

But the first object is to teach them to sing the ladder from the staff, not in parrot fashion straight up and down again, but "dodging" the notes and in chords. The teacher will hum, or la, or coo, three notes or more, according to the individual child's ability. These notes will be repeated by the child, and then given the Tonic Sol-fa names and the position shown on the ladder.

The class will sing simple exercises in Sol-fa. A little book, Edward Mason's "Standard Sight Reader," Part 1, published by J. Curwen & Sons, Ltd., will provide these. The class thus learns that there are other respects in which sound can differ, the chief being accent, or stress, and time, or duration. It learns the meaning of measure and pulse, and how to phrase the little exercises. The class will also translate the exercise into Staff Notation on sheet music-paper.

At the end of ten or twelve lessons, a well-taught child will be able to write any simple tune, such as those sung in the nursery, on the staff, and to sing a very simple air either from the Staff Notation or Sol-fa. As the lessons proceed, the teacher takes the scales in the second term, and keeps the ladder idea prominently before the children for two years at

least, until such mechanical aid is no longer necessary.

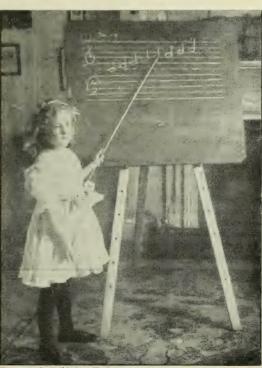
Having learned the ABC of musical theory, and how to sing by sight from the Staff or Sol-fa, even those children with whom all other methods have failed will find that the drudgery of music does not exist for them, and that they can attack the complications of musical theory with light hearts; and though they may not be instrumental performers, or gifted with great voices, the pleasure of their lives will be intensified by the fact that they have a well-balanced knowledge of music, and such singing voices as they may have cultivated will be true in tone and value.

The Tonic Sol-fa system with the Staff Notation is a system of very recent growth in England, but has already been adopted with great success by several county council schools. Five million elementary school children are learning singing

by this method.

Tonic Sol-fa is taught at Roedean College for girls, to mention only one of the large number of private schools in which the system is taught. It is also used by the South London Choral Association under Mr. L. C. Venables. Dr. Coward, who conducts the Sheffield Choir, is on the council of the Tonic Sol-fa College, and also makes

use of the system.



The great Staff "Sol," The standard of pitch, middle C, is so called because it is the middle note on the great staff



WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes:

Practical Articles on Horticulture Flower Growing for Profit Violet Farms French Gardens The Vegetable Garden Nature Gardens Water Gardens The Window Garden Famous Gardens of England Conservatories Frames Bell Glasses Greenhouses Vineries, etc., etc.

CREEPING AND CLIMBING PLANTS

By HELEN COLT, F.R.H.S.

Diploma of the Royal Botanic Society

The Various Uses of Climbing Plants—Climbers for House-walls of Different Aspects—Arches, Trellises, and Pergolas—Planting and Pruning Climbing Plants

Many people who would not consent to have their privacy invaded through the removal of trees from their gardens lose much beauty in consequence of the overeffect of shade. They would do well to make more use of climbing plants, which, when raised on walls and trellises, will often shut out an ugly view, without interfering greatly with the flowers in their neighbourhood.

Such creepers and climbers fall naturally under two heads—namely, permanent plants, which often take some time to make much growth, and temporary climbers, which are usually quick-growing annuals, excellent for making a summer and autumn show, or more tender plants, which can be put out in the summer and taken indoors in winter time.

There are, of course, numerous different purposes which climbers may serve. They may be planted against a wall, trained to cover trellises, allowed to ramble over dry banks, and to cover pergolas. No more beautiful feature in a garden can be seen than a pergola of rambler roses, or a dry bank made beautiful by suitable varieties being pegged down over it.

In considering first a few sorts of permanent climbers, it will be useful to mention some roses that are most suitable for this purpose. For training against a house-wall, few roses can surpass the old-fashioned Gloire de Dijon, which, once planted, often receives little attention beyond sufficient pruning to keep it within bounds, and rewards the owner with a wealth of blossom year after year.

Roses for arches include, of course, the famous Turner's Crimson Rambler, and such roses as Bardou Job, Dorothy Perkins, Bourbon and Boursault varieties; Ayrshire roses, especially Bennett's Seedling, and the old-fashioned pink-edged Dundee Rambler, which require hardly any pruning beyond thinning the shoots. Evergreen roses are very hardy and strong-growing, of which class Félicité Perpétuée is a beautiful representative.

Wall Climbers

Most of these varieties are also good as wall-roses, especially where a trellis can be fastened against the wall, to facilitate tying up. White and yellow Banksian roses are charming to grow on sheltered walls. One of the best roses for a colder aspect is the William Allen Richardson.

Climbers for house-walls find much favour in towns where architecture is not usually distinguished by its beauty, and where kept well clipped these are quite satisfactory in their way. The Ampelopsis veitchii is perhaps most to be recommended, unless in cases where ivy is preferred. Its self-climbing habit renders it little trouble to the owner, and its change of colour in autumn gives it a very real charm.

Where ivy is used it should never be allowed to go a year without cutting, but be regularly clipped to the original stems each April. The gold and silver leaved varieties are worthy of much more notice than they at present receive.

Winter jasmine is a good wall shrub, the yellow blooms appearing when few other flowers are to be seen, and the glossy green leaves showing cool against the house-wall

when summer comes.

Other delightful wall shrubs are the Japanese quince, whose season of flowering lasts almost from Christmas to Whitsuntide, the fire-thorn with brilliant scarlet berries, and Cotoneaster microphylla, beautiful both in flower and berry. The two last are evergreen.

Honeysuckles are good for growing over the house door, or the beautiful Jackmanni clematis may be grown over or beside it.

In growing wall climbers the colours which will best harmonise with those of the wall require some consideration. A clematis with pale lilac flowers, such as the Queen, or a Gloire de Dijon rose, show well against red brick, while warmer colours are seen best in harmony with grey or white stone.

Creepers for Colder Aspects

If the house-wall faces north it need not for this reason be devoid of flowers, for the brightberried tea-tree (Lycium barbarum) will make a glorious show, as I have seen it growing against an unpretentious little suburban villa. Clematis flammula will also succeed in country gardens, and the charming American allspice (Calycanthus macrophyllus).

Walls facing east can be beautified by growing evergreen or Ayrshire roses, especially the Long-Rambler, and Many worth Félicité Perpétuée. people have a liking for the common Virginian creeper, but if used it must be kept severely within bounds. beauty of its red foliage in autumn may be said to compensate for its untidy habit at that time.

shrub to give great joy to town dwellers; it is

seldom known to fail in producing its racemes of yellow flowers on their warm brown stems in the early part of the year.

For Sheltered Situations

A west wall is of course easily accommodated, and over this may be grown the variety of Japanese quince called Mauleii, Dutch honeysuckle, vines, and tree fuchsias. Berberis grows well against a west wall, Garrya elliptica also; the latter deserves to be better known for the beauty of its grey catkins early in the year. The mountain clematis suits a west wall, and also the ordinary white jasmine, very sweet-smelling as well as pretty in appearance. Jasmine requires rather hard pruning every four or five years, and will produce abundance of bloom afterwards.

Two other permanent climbers must be mentioned among those suitable for west walls. One is a purplish-blue wistaria, an ideal climber, either for a house-wall facing west, or to train as a "live pergola" along

some alley in the garden. This beautiful and wellknown Chinese shrub, when growing under good conditions, produces its flowers from April to June, and usually a fresh crop in September. The second is the everlasting pea, which once well established will come up with increasing vigour every season. The newer white variety is by far most attractive, the though the old-fashioned pink, albeit of rather a sugar-stick hue, is still in favour.

In the Isle of Wight and other warm districts, such climbers as Escallonia macrantha, with its dark green leaves, and the berberidopsis, an evergreen with drooping crimson blossoms, may be seen growing hardily; the former in almost every cottage garden. Bignonia radicans is a beautiful subject for a sunny wall.

The large-flowered magnolia and Clanithus azurea are other climbers which do well in sheltered places, while tea roses are also suitable. A little peat should be dug into the soil for magnolias.

Arches and Pergolas

A pergola is a pleasant feature in any garden of sufficient size. There are many different forms, of

Photo, 9. Veitch & Sous course, but perhaps the simpler patterns are the best, the object of a pergola being to support the climbers grown on it, and not to be in itself conspicuous. Natural boughs are preferable to the cockney make-up of cork or stained wood which is provided by the ordinary nurseryman. It is advisable to seek out a really good fencing works or rustic builder, and select in his yard suitable poles of larch or oak. Unstripped poles are undoubtedly the most picturesque, though oak poles may suitably be denuded of their bark.



Forsythia suspensa is a A beautiful example of Clematis Montana Wilsoni. This creeper is easily grown, and makes a fine ornament to a west wall town dwellers: if is

In forming the pergola, the uprights may be placed in either double or single pairs, according to taste. The ends should be painted with tar to a length of eighteen inches, and the poles planted firmly in the ground. If a few stones are put in around the base before filling up with soil, these will easily become loosened. The horizontal trunks, which should as a rule be thinner than the vertical ones, about an inch to two inches being sufficient for the latter, must be laid along the sides and crosswise on the top, to form the arches. These may either be fastened with long nails or tied securely with tarred twine. Pergolas made of flat lath are very artistic, especially where the garden is formal in its architecture.

Arches and trellises may suitably be formed of galvanised wire where something light and portable is required, but the galvanising must not be done thinly. Iron arches are convenient, owing to the comparative ease with which, unlike wooden ones, they may be shifted about. But beyond this fact there is little to commend them in preference to wooden structures, for they are at once warmer in winter, cooler

in summer, and more picturesque.

Posts, pillars, rose umbrellas, and screens of various kinds may be easily made into objects of beauty when clothed with roses or any of the climbers mentioned above.

This subject will be more fully dealt with in an article to follow.

Pruning Climbing Plants

A word should be said as to the planting and pruning of climbing plants. In planting, the roots must be spread out carefully and covered firmly with soil, first cutting off clean any that are bruised. The hole made should be filled with water if the weather be dry, or a thorough watering

afterwards be given.

The yearly pruning of climbers is not a serious matter, unless they have become overgrown, and in many cases it will be restricted to merely cutting out dead wood and thinning weakly shoots. The mountain clematis requires nothing beyond this, but other kinds of clematis should have the shoots shortened back at least a third of their length in February. The writer has found it a successful method to cut the clematis Jackmanni back to two buds from the base, as in the case of vines. The young shoots of the Japanese quince should be pinched back to an inch of their length in the late summer. Honeysuckles may be hard pruned in February, and passion-flowers, which can be grown on a warm wall, should have their last year's shoots shortened in early March to a third of their length.

To be continued.

FRUIT CULTURE FOR PROFIT

By A. C. MARSHALL, F.R.H.S.

Author of 'Small Holdings for Women," "Flower Culture for Profit," etc.

Continued from page 3566, Part 29

Limewashing and Spraying-"Don'ts" for Fruit Growers-Felling Old Trees-Fruit it Pays

THERE can be little doubt that more and more ladies are taking up the growing of fruit as a means of livelihood. Quite recently there was a practical examination for women in the training and pruning of fruit-trees held at Hatfield House by permission of the Marquess of Salisbury. One lady, who is particularly interested in fruit, superintends a farm of 700 acres in Essex, and there are many instances of women who grow fruit on a large scale.

Considering the matter from every standpoint, there is less sheer manual labour attached to fruit culture than to any other form of horticultural activity, and if one only possesses the capital, and can wait a few years for the full return to mature, quite a regular competence may be assured, a competence not nearly so precarious as one might suppose if only up-to-date methods

are employed to gain good crops.

Fruit growers of the present day depend very largely upon spraying to ward off insect pests and to place their trees in a state of cleanliness and good health that will be consistent with first-class produce. The spraying machine usually employed on a small fruit farm is of the knapsack pattern, which may be readily carried on the back even when fully charged with the required solution. With the right hand the pumplever is worked in order to compress the air sufficiently to produce a spray of effectual force; the nozzle is held in the left hand and directed at the portion of the tree it is desired to treat.

Knapsack spraying machines of this pattern cost from thirty shillings upwards, but a thoroughly workmanlike appliance that will last for many seasons can be bought

for a couple of guineas.

As for the required solutions, they may be mixed at home from accepted recipes, or may be purchased ready-made in tins from chemists who make a speciality of such wares. Incidentally, the majority of garden sundriesmen stock the preparations.

A solution greatly used by fruit growers is

Paris green, its purpose being to checkmate pests of the moth tribe; Bordeaux mixture is another panacea, much in demand for pests of a fungoid nature. Below appear recipes for both:

Paris Green

Paris green 2 oz. Water 24 gals

Bordeaux Mixture

Sulphate of copper ı lb. Fresh lime 를 1b. Water 10 gals.

To make the Paris green, merely mix the paste with the water, keeping it well in solution when in use. In the case of the Bordeaux mixture dissolve the sulphate in warm water and the lime in cold water; and then mix them together. Paris green should not be used very late in the spring as it is apt to burn the foliage, and the Bordeaux mixture ought not to be used after the fruit has fully formed, nor whilst the trees are in blossom.

For those fruit growers who do not attempt spraying, it is an excellent plan to limewash the trunks of fruit-trees in the winter season as a check both to pests and disease.

limewashing liquid may be made up in an old bucket and applied to the trees with the aid of a whitewasher's brush. It will remain effective for a year at least.

Limewash for Fruit-trees

4 lb. of ordinary lime A handful of size 2½ gallons of water

FRUIT IT PAYS TO GROW

Continued from page 3566, Part 29

CURRANTS. Black currants command the best prices in the market, with the red variety second. White currants, grown principally for dessert, are appreciated by a few, but are by no means easy to dispose of, and the writer has obtained very meagre offers for supplies in Covent Garden market. True, in the shops of West End greengrocers white currants are displayed at high prices sometimes, but, offered in bulk, they do not find ready purchasers.

Currants may be profitably raised on the ground between standard apples, pears, or plums in a fruit garden. They should be planted from five to seven feet apart, and the ground should be well worked and thoroughly manured at the time of planting. Red and white currants new wood, but the black currant

bears on new growth, so the process with

the two classes is reversed.

Currants for market must be packed in flat baskets or the weight of the fruit on the top will crush that below. In the case of large, luscious dessert fruit of the white currant pack only in punnets. The jam makers are always eager for supplies of red and black currants.

Boskoop is an excellent black currant; Grape is a sound red variety, and Trans-

parent is the leading white sort.

DAMSON. The damson is a hardy fruit, a quick grower, and not fastidious as to soil or position; many a prolific damson-tree, indeed, is to be found in a hedge. Very little pruning is required, but the

ingrowing shoots should be removed. King of the Damsons, a large, round fruit, is the leading variety, with the Prune Damson as a second.

Fig. The demand for green figs is not a great one, and unless one has a ready market the fruit is not worth growing commercially.

GOOSEBERRY. The first gooseberries of a season command a ready sale, and are most remunerative. To obtain early supplies the bushes must be planted in rich, welldrained soil in a sheltered position.

Gooseberries thrive between standard fruittrees in an orchard, and may be planted from five to eight feet apart. In the autumn the ground about them should be lightly forked over, and if a little manure is introduced, the crop will be largely improved. After



should be pruned by shortening the The trunks of fruit-trees should be limewashed in the winter to preserve the

digging, a very light sprinkling of lime may with advantage be applied to the ground about the bushes.

For the lady fruit grower, a wide selection should be planted. There should be some reliable early varieties, some ordinary cooking kinds, and, more important still, there should be some large dessert varieties. To obtain fruit of the first size and quality, hard pruning is first necessary and it must be enhanced by rigorous thinning as soon as the berries have formed.

The Lion, Golden Drop, Snowdrop, and Matchless are good varieties, but every nurseryman stocks gooseberry-bushes of all classes.

To be continued,



This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the Encyclopædia is completed, the section will form a standard reference library on woman's recreation.

Sports

Golf
Lawn Tennis
Hunting
Winter Sports
Basket Ball
Archery
Motoring
Rowing, etc.

Hobbies

Photography,
Chip Carving
Bent Iron Work
Painting on Satin
Painting on Pottery
Poker Work
Fretwork
Cane Basket Work, etc,

Pastimes

Card Games
Palmistry
Fortune Telling by Cards

Holidays

Caravanning
Camping
Travelling
Cycling, etc., etc.

ROUND GAMES OF CARDS

"Impertinent Questions"—"Thank you, Darling!"—Grab—Cork Grab—Animal Grab—Staring Grab—"Who's the Knave?"—"My Bird Sings!"—Humbug—Noah's Ark—Spoof—Peter Pan

In the long winter evenings after tea, nothing passes the time so cheerily as a good round game of cards, and if the elder members of the family can be induced to join in the fun, so much the merrier.

A Mirth=Provoking Game

Impertinent Questions is an amusing game for a large family, where each member's little foibles and weaknesses are known to the rest, while it is a splendid way of fastening an undiscovered crime, such as a broken window pane or the mysterious disappearance of all the sugar biscuits from the mixed biscuittin, upon a particular pair of shoulders, amid a gale of merriment, should it chance to fall upon the one member of the party who had been regarded as above suspicion.

To begin the game, two packs of cards, with differently coloured backs, are needed. One pack is scattered in a pile, face downwards, in the middle of the table, while the second pack is dealt round to the circle of

players until it is exhausted.

The players look at their cards, and arrange them in a fan shape, so that any card called

for can be produced without delay.

The dealer now rises to her feet, and drawing a card from the central pile, without looking at it, inquires, "Who broke the big schoolroom window?" "Who took the biggest pear?" "Who is the sulkiest person at this table?" or some similar impertinent inquiry, proceeding to hold up the card so that everyone may see it.

The players search amongst their cards, and the luckless owner of the duplicate,

hastily rising to his or her feet, and producing it, must declare, "I did," or "I am," as the case may be. And so the game goes on, the deal passing each time until everyone has had a turn.

"Thank you, darling!" is another absurd game which provokes much merriment, especially if the players are of all ages and sizes, and a revered grandmamma and dignified uncle have, perhaps, been persuaded to join in the fun.

Five or six players make the best game; and the cards having been dealt round and duly looked at, each player tries to make a set of four similar cards—four aces, four kings, four nines, as the case may be, in exactly the same way as one plays the time-honoured game of Happy Families.

A Game of Guesses

Each player makes up her mind as to the four she intends to collect, one at least of which she must already possess, and as her turn comes round, asks some other player for the card or cards she requires. "I want the king of hearts," she says, addressing an opposite neighbour. The guess proves a happy one, and the king of hearts is handed over, and she is entitled to another turn. "Also the king of spades," she asks, and again gets it; "and the king of clubs," she goes on, to receive a denial, when the turn passes to her left-hand neighbour.

Meanwhile, all observant players at the table have noted that she has now three kings in her hand, and the owner of the fourth king, when it comes to her turn, quietly asks

for "the king of hearts," "the king of spades," "the king of diamonds," all of which are handed over, and remarks politely, as she takes the last one needed to make up her set, "Thank you, darling!" The set is put aside to score one at the end of the game; she then goes on with her turn, asking anyone she pleases for a card she requires, until she receives a denial, when the turn passes to her left-hand neighbour, as before. The game goes on until all the cards—having been made up into sets of four—are exhausted, and the player who can show most sets to her credit wins. Or the same principle may be applied to asking for the complete sets till all the pack has been gathered in by one player.

Uproarious Fun

Grab is a splendid though very noisy game, and the fun waxes fast and furious indeed when there are two or three schoolboy players.

To begin the game, the cards are dealt round in the usual way, but are held by the players in a packet, face downwards, so that no one knows of what cards his or her hand consists.

Each player now proceeds in turn, and as swiftly as possible, to put down a card, face upwards, in front of him, so that he and the other players see it simultaneously. If it corresponds with any other card already lying before its owner on the table, either of the owners can call "Grab!" and the player who first does so takes not only the card which matches his own, but any pile of cards—if there have already been several rounds of the game—which may lie beneath it

of the game—which may lie beneath it.

Unless "Grab!" be called before the next player has played a card, the two cards must lie unclaimed upon the table until a third card corresponding with both is turned up, when the one of the three players who first cries "Grab!" takes his two opponents' pile of cards and adds them to his own, placing them beneath those which he already holds in his hand in the usual way.

When a player has turned up his last card and laid it on the pile in front of him, he must watch to see if a duplicate of his top card will turn up, when he is entitled, by crying "Grab!" to take his opponent's pile and his own pile back into his hand to play with. If, however, his opponent sees the "grab" first, and takes his pile, he is out, and must remain so until the end of the game.

There are two popular variations of Grab— Cork Grab, which is quite silent, and Animal Grab, which is, perhaps, the noisiest game ever invented.

The principles on which they are played are those described as correct for plain Grab, but for Cork Grab, a wine-bottle cork is placed in the middle of the table, and a player, on seeing a "grab," snatches at the cork instead of crying "Grab!" Whichever player gets the cork first, takes his opponent's pile of cards in silence.

For Animal Grab, each player chooses an animal which he or she proposes to represent. When the cards have been dealt round, and before the game begins, each player is required to make his or her noise, so that the other players may become familiar with it.

Reminiscences of the Zoo

Let us suppose that a cat. a dog, a donkey, a laughing hyena, a "whip-poor-will," and a lion have been chosen. The animals all make their noises simultaneously, and the game begins.

Directly the dog turns up a card corresponding to that lying before the donkey, he begins to make his *opponent's* noise, and to bray noisily, and unless the donkey has forestalled him with a "bow-wow," his cards must be handed over.

When, through the exigencies of the game,

three players engage in noise-making at once, the result recalls nothing so much as feeding time at the Zoo.

A round of silent Cork Grab played imme diately after plain Grab or Animal Grab, is often very funny, anyone uttering a sound, instead of "grabbing" the cork, being forced to pay a forfeit.

Staring Grab is a most exciting game, in which the cards, contrary to the usual rule in Grab or Snap, are turned up quite slowly.

When two duplicate cards turn up, the players say nothing, but stare at each other in silence, until one gives a laugh, and has to hand over his or her cards.

Meanwhile, the remaining players, who might otherwise feel rather out of the game, are at liberty to make any remarks they please with the object of disconcerting the starers, and so hastening on the game.

A Test of Fortitude

The closing scenes of a game of Staring Grab, when, after a hard-fought battle, the two best starers at the table are each left in with a good big pile of cards before them, are often excruciatingly funny. The two set and serious faces gaze indignantly at one another, amidst the ludicrous remarks of the disappointed ex-players, and to a not unknown accompaniment in schoolroom circles of grotesque grimaces or neatly administered pinches. Needless to say, any breakdown of gravity on the part of either player denotes the loser, a cry of rage or agony as much as a peal of mirth.

"Who's the Knave?" is played in exactly the same way as that time-honoured favourite, Old Maid, only from the former a knave is withdrawn from the pack before the game begins, while for the latter a queen is taken away.

The object of the game is to pair all one's cards, and thus "get out." The player who at the end of the game is left with the one unpairable card is declared the knave of the party.

The fifty-one cards are dealt round; each player looks at his hand, and having paired any he can, places them, face downwards, in



front of him for future reference, in case of mistakes.

He now forms the remaining cards in his hand into a fan, and presents his fan, face downwards, to his left-hand neighbour, who must draw a card at random, pairing it if possible, but otherwise adding it to the fan in his hand before presenting it to his neighbour to draw from. So the game goes on, until the players drop out one by one. There is, of course, much shuffling and arranging to try to conceal the position of the detested knave, and so cause one's next-door neighbour to draw it, and be declared the knave

"My Bird Sings!" is an amusing game, which must be played with counters, sweets, or nuts.

How to Play

To begin the game—in which any number of players from four up to ten or twelve may take part—each player is given three nuts, counters, or sweets, and proceeds to place one in the pool. The dealer then deals round the cards, face downwards and one at a time, until each player has three, when the

remainder of the pack is put aside.

The player next the dealer now exchanges a card with the player on his left, who picks out and gives a card, before seeing the one offered to him, and in his turn exchanges with his left-hand neighbour. These, exchanges go on all round the table until a player finds himself with three cards of the same suit—three hearts, diamonds, clubs, or spades—in his hand, either through an exchange or through having had it dealt him. He at once exclaims "My Bird Sings!" All exchanges at once cease, and the hands are shown, and the owner of the "singing bird" takes the pool.

If there should chance to be more than one set of three of a suit at the table, the pips on the cards are counted up, and the

highest hand wins

The ace counts as eleven, and other court

cards as ten each.

If after two rounds of exchanges no "flush" occurs, the hands are shown, and the holder of the two highest cards of a suit takes the pool. Should a tie occur, the player seated nearest to the left-hand side of the dealer wins.

Another Variation of Snap

Pattern Snap is a most exciting game, and is so called because of the patterns the cards make laid out face upward on the table.

The cards are all dealt out and made up by each player into a packet to be held in the hand, face downwards, without looking at

them.

The player next the dealer begins by turning up a card, the rest of the players do the same in turn as quickly as possible. Any player seeing a duplicate of his card on the table can cry "Snap!" and take it; but during the second and all succeeding rounds the card each player plays is placed beside those previously laid down, instead of on

top of them, so that all the cards played remain face upwards on the table.

As the game goes on, it is almost impossible to turn up a card whose duplicate is not to be found. Many "snaps" are missed owing to the swiftness with which the game is played. It takes some time to win a game, because only one card is taken up in addition to one's own with each successful "snap" instead of the whole pile of cards previously played by one's opponent, as in games where the cards are placed in a pile one on top of the other.

Humbug is a highly exciting, not to say uproarious, game, in which many talents not usually employed in card-playing circles

come into play.

The sole object of the game is to rid oneself of all one's cards and get out at all costs as soon as possible, all means being allowed.

In this game any number of players may take part, the more the merrier. The dealer begins by dealing out the whole pack, and the player on his left-hand side, having looked at his cards, lays one down on the table before him, face downwards, and says "Two."

The next player, who is compelled by the laws of the game to follow with a card of the next number higher, proceeds to lay one on the table, face downwards, and calls "Three."

Now, this may be a true statement or it may be merely "bluff." If the player has a three in his hand he naturally plays it; if not, he puts down any card and calls it three, hoping not to be challenged and discovered.

A Critical Moment

If any other player at the table suspects it is *not* a three, she challenges him and calls

out "Humbug!"

The player of the card now has to show it, and if it is not a three he has to take up all the cards lying on the table (a serious penalty when the game has gone on unchallenged, as it often does at first, for one or two rounds), and place them beneath the packet already in his hand.

If, however, the three called was a three, the player who called "Humbug!" has to take that card, and also—in the event of several cards having been played unchallenged—any cards that are lying beneath it.

Soon the game becomes fast and furious, and the players more or less excited; constant challenges occur, and players resort to all manner of dodges to get rid of

their cards.

One will try to hide a few of them unseen up his sleeves; another, passing over a couple of cards lying before her on the table with an air of conscious virtue in response to an apparently unmerited call of "Humbug," will contrive to add a few cards from her packet undetected, or so rid herself of them. A third will manage to scatter quite a number on the floor, and then, having ostentatiously laid down her last card, cry "Out," and, if unchallenged, be declared the winner!

If she is challenged, and this flagrant act of "humbug" discovered, she must not only pick up the cards on the floor, but take all those on the table, as penalty, while the game goes on again.

Amongst the various pictorial card games which make their welcome appearance from time to time, one of the most diverting is called Noah's Ark, published and copy-

righted by Messrs. De la Rue.

Drowning the Baby

The pack of fifty-two cards include seventeen families of animals, consisting of a father, mother, and baby, and a single card re-

presenting Noah.

Any number of players may join in, and when the cards have been dealt round singly until exhausted, the players take up their hands and examine what has been dealt

Any player who holds a complete family lays it, face upward, upon the table before him, and the whole family of lions, bears, mice, or whatever they may chance to be, is

said to "have entered the Ark.

A player holding only the father and mother of a family may exercise the option of sending them into the ark without their baby, or of keeping them on with the chance of the latter turning up later, for it is a stringent rule that, when once the father and mother have entered the ark without their baby, the baby is unable to join them afterwards.

As soon as no further entrances into the ark can be made, the player who holds Noah is at liberty to drown any babies in his hand whose parents have entered the ark.

He does this by placing the baby, face downwards, before him on the table, saying, "I drown the baby so and so."

The game is apt to be interrupted at this juncture by wails and laments, performed in the animals' voices, from the owners of the bereaved parents who have entered

To continue the game, the player on the dealer's left now holds her cards, face downwards, to her left-hand neighbour, who withdraws a card at random, and, if possible, completes a pair or family in his hand before passing in turn to his left-hand neighbour.

Thus things go merrily on, the Noah of the moment continually drowning any deserted

babies who fall into his hands.

When all the parents have gone into the

ark the game is at an end.

The player who then holds the Noah exacts a fine of ten points from everybody holding a baby in his hand, and adds this

number to his score.

At the conclusion of the game the scores are added up, according to the value tablets marked on the various cards, each drowned baby counting five points. The player securing the highest score wins the game.

Spoof

This is a very popular game, played on the principle of dominoes.

The cards are dealt round until exhausted. and the first player on the left hand of the dealer who has a seven in her hand must play it, face upwards, in the middle of the table.

As other sevens are produced in the course of the game they must be placed in a row side by side, the other cards of the same suit being arranged in sequence, the higher cards above and the lower cards below them.

Thus, the next player has the choice of playing out an eight of the same suit placed above the seven on the table—or a six, placed below it. If she cannot do this, she must play out a seven of some other suit, or "pass."

One must never pass if one can play, but one keeps back any seven in one's hand as

long as possible.

A player may play one or more cards during her turn as she pleases, the object of the game being to place successfully all one's own cards, and so get out without helping other players to dispose of theirs.

When a player goes out, the pips on the cards held by the other players are scored against them and added to the winner's score. Court cards each count ten.

Peter Pan

This is a delightful pictorial card game, published and copyrighted by the International Card Co. It is played with a pack of fifty-two cards. There are thirteen subjects, and four cards of each subject, numbered respectively, 1, 2, 3, and 4.

The object of the game is to get as many complete sets of one subject as possible, and the player who collects the largest number of complete sets wins the game.

The number of players is unlimited. The cards, having been shuffled, are dealt one at a time, face downwards, until each player has received five cards. The remainder of the pack, known as the Stock, is laid face downwards on the table. begin the game the player on the dealer's left calls for any card from any other player.

In calling, the number, as well as the subject must be specified—that is to say, Mrs. Darling, No. 2," or "Nana, No. 4. Should the player to whom one applies have the card, she must give it to the caller, who may call for another card from the same player, or from one of the others. When the caller fails to get the card asked for, she draws a card from the top of the Stock, and the call passes to her left-hand neighbour.

When a player gets a complete set of one subject in her hand she lays it face up-

wards on the table in front of her.

No player may call for a card unless she already has at least one of that subject in her hand.





This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove of great interest to women, containing as it does practical and authoritative articles on:

Prize Dogs Lap Dogs Dogs' Points Dogs' Clothes

Sporting Dogs How to Exhibit Dogs Cats: Good and Bad Points Cat Fanciers Small Cage Birds

Pigeons
The Diseases of Pets

Aviaries

Parrots
Children's Pets
Uncommon Pets
Food for Pets
How to Teach Tricks
Gold Fish, etc., etc.

BIRDS AS PETS

By F. J. S. CHATTERTON, Gold, Silver, and Bronze Medallist, Paris, 1910-11

Specialist Breeder and Judge of Poultry, Pigeons, and Cage Birds; Judge at the Grand International Show, Crystal Palace; Membre Société des Aviculteurs Français; Vice-bresident Poultry Club; Hon. Sec. Yokoham Lib, on the Committee of Middlesex Columbarian Society, Indian Game Club, etc.

SOME FAVOURITE FOREIGN BIRDS

Some Foreign Birds that are Easy to Keep—The Australian Zebra Finch—How to Feed and Rear it—Breeding Hints—The Diamond Sparrow—The Parson Finch—The Paradise Whydah Bird

There are, doubtless, many women who think that a cage-bird makes a very desirable pet, and greatly admire the little foreign birds of brilliant plumage that are now so largely imported into this country.

They are, however, deterred from including them among their pets under the impression that they are difficult to keep in confinement and need especial care and attention.

This is not the case, for a large number of these little birds are quite hardy and give very little trouble to keep, as they are seed eaters, or, as they are more generally called, hard-billed



The zebra finch (on the left) and the diamond sparrow, or spotted-sided finch. Both these pretty birds are natives of Australia, and do well in confinement. They will breed in this country

birds. Many of them will be found to thrive as well in a cage as some of our native birds.

Of course, the soft-billed foreign birds, of which there are several beautiful varieties, need special diet and artificial heat, as well as a care and attention which many could not give to them. We will, however, confine our attention at present to the more hardy kinds, many of which are also very beautiful in plumage.

The little finches are, perhaps, the most popular, on account of their hardiness, the beauty of their plumage, and their quaint and lively ways. Their diet is easily

The Paradise whydah-bird, with its beautiful tail, is an attractive and uncommon pet for an aviary. The parson, or banded grass, finch is also shown. This is a hardy, lively bird and one easily acclimatised

supplied, and they very soon become accustomed to a change of food and living. Most of them will live quite a long time in a cage, and will even breed in captivity.

About the most popular is the hardy and cheerful little zebra finch, also known as the chestnut-eared finch, which is a native of Australia. These finches are very happy and contented little birds, and seem to enjoy life thoroughly. They are quite satisfied with a simple diet and can stand a fair amount of change of temperature.

The male bird is a very lively and energetic little fellow, continually jumping about and whistling his little song and call note, which closely resembles the sound made by a little toy trumpet.

These birds breed well in confinement, both sexes taking a great interest in their household duties and very attentive to their

young ones.

Their plumage is very pretty and smart-looking, and they keep themselves very clean. The male bird has a red beak, his head is pale grey with chestnut-coloured plumage on the cheeks; throat, grey with

black at the lower part, sharply defined. On each side is a patch of chestnut colour spotted with white; breast, white. The tail is black at the end and has alternate bars of black and white towards the body. The feet and legs are red.

It is very easy to distinguish the male from the female bird, as the female does not have the chestnut-coloured plumage on the cheeks.

The young ones in their first plumage are similar in colour to the hens, but their beaks and feet are black; this changes to red when they get their adult plumage.

If it is intended to breed zebra finches, they should be supplied with a little box or cocoanut shell, which should be hung up inside the cage, preferably in a corner at the back. Some cow's hair, moss, and hay should be given to them for building their nest.

The materials should be hung up close to the front wires of the cage, so that the birds can help themselves to what they require. This will keep them busy for a time, then the hen will lay from four to six little white eggs, which take about eleven days to hatch.

Zebra finches should be fed on canary and millet seed. A good way of giving the latter is by hanging a spray of millet, in the ear, inside the cage, when it will be found that the little birds will thoroughly enjoy picking out the seeds. This will also give them exercise and amusement, two important items to remember when keeping birds in confinement.

During the breeding season the birds will need a little addition to their menu in the way of egg-food. The best way to make this is to boil an egg quite hard, and, when cold, chop up a portion of it very fine, and mix it well with some powdered Osborne biscuit, to which is added a little maw-seed. They will also enjoy some green food, such as watercress, lettuce, chickweed, etc., and, of course, plenty of fresh water.

As soon as they are old enough, the young ones will leave the nest and sit altogether along the perch, and wait for their parents to feed them. They look very quaint little

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things and their owner will be very pleased to have such entertaining little pets.

The spotted-sided finch, or diamond sparrow, as he is more often called, is another very pretty and attractive pet. He, too, is a native of Australia, but differs from the little zebra finch in being more sedate in his movements, and altogether lacks that quick and lively character belonging to the zebra finch. However, the colouring of his plumage is very beautiful, and is greatly admired by all who see him.

These finches are hardy, and do well in confinement. They should be fed in a similar way to that recommended for the

zebra finches.

The plumage of both sexes being the same, it is difficult to distinguish the male from the female. The best way is to study the shape of the head, as the male birds, as a rule, have rounder and fuller heads than the females.

The banded grass finch, or parson finch, is another very beautiful little bird, and one well worthy of attention. He also belongs

to the list of Australian finches.

He is hardy and by no means difficult to keep in good health and condition. He should be fed on millet and canary seed, and treated in the same manner as the zebra finches, with whom he will live on friendly terms in an aviary.

The contrast of colour in his plumage is very pretty and effective, and always looks very smart and clean. With proper care and attention these birds will breed in captivity, and are altogether very desirable pets.

The Paradise whydah-bird is quite different in appearance from the little finches we have considered, but has a beauty of its own. Its plumage is very grand, and the length and elegance of its tail gives it a very beautiful appearance. Of course, it will need a large cage or aviary to keep it in condition, so that its plumage does not get soiled or broken; but it makes a very attractive and uncommon-looking pet, and one that will receive a large amount of praise from our friends.

The same diet—canary and millet seed—as used for the finches is very suitable for this species. It is, however, necessary that they should be supplied with a bath, to assist them in keeping their plumage in

good order.

The three finches before mentioned also need and appreciate a bath, which will greatly assist in keeping them in good health.

THE YORKSHIRE TERRIER

3695

By E. D. FARRAR, Breeder and Exhibitor

The County of Tykes—A Doggy Phenomenon—A Lion-hearted Pigmy—A Case of the Ugly Duckling—How to Choose a Good Puppy—On Grooming and Feeding—The Cost of a "Yorkie"

THERE are more things manufactured in Yorkshire than the geography books know anything about. Dogs, to wit. And excellent ones at that.

By instinct, the Yorkshireman is a sportsman, and so it is all in the picture that he should have evolved such an essentially

sporting terrier as the Airedale, once the Bingley or Waterside terrier. But that the dainty bit of dogflesh known as the Yorkshire toy terrier should have been the work of the same clever hands is at first sight surprising.

There is no antiquity about this small tyke, for, as Mr. Robert Leighton caustically remarks, "Bradford, not Babylon, was his earliest home." How precisely he was evolved is a mystery. The

Clydesdale, Paisley, Skye, Maltese, and blackand-tan toy terrier are credited with playing a part, but as nothing can be known for certain, discussion is useless. "Take me as I am," would be his canny verdict could he speak our tongue. Mr. Peter Eden is credited with being his originator, but Mrs. Foster, of

Bradford, had the

first strong kennel. Even from those who do not admire such triumphs of breeding as are some of the toys, he demands respect and admiration. How a scrap of 5 lb. in weight can grow and maintain, as did the famous Conqueror, a silky mantle of an average length of 24 in. is a marvel. This canine wonder possessed hair of 26 in. on his body, $23\frac{1}{2}$ in. on his head, and 181 in. on his muzzle and below the



Mrs. Feuillade's famous prize-winning toy Yorkshire terrier "Bit o' Frost," a beautifully coated specimen, full of terrier character Pholos, Sports and General

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eyes. It is not astonishing that, though prices for dogs did not then run as high as at present, Mrs. Troughhear easily obtained

£250 for Conqueror.

As a popular favourite, the little dog has been somewhat superseded recently by such foreigners as the Pekingese and Japanese, and perhaps the Griffon, but he can hold his own in the two points of coat and character, for however minute his frame, his sturdy heart is ever that of the bold terrier.

Mrs. Charles Chapman tells of a dog of $4\frac{1}{2}$ lb. owned by her who killed eighteen rats as fast as they could be turned out; but then, in her ideal dog the coat should be at least two inches off the ground. The writer has seen an even smaller dog whose master has constantly to see that his "pal" is not slain by a foe who outweighs aim, for the scent or sight of a rat is the

nim, for the scent or sight of a rat is the signal for the mite's determined onslaught.

Mr. Ollivant's description of his immortal "Danny always comes into the mind at the sight of such a miniature lionheart, "a knightly babe in tabard of shining silver." Though the fancier will be down upon me for the words. for the colour more generally esteemed is not the pale and shining silver but the steel blue, which, with the golden tan on head and legs, makes such a charmingcoated dog. It is curious, by the way, that the palecoloured specimens are easier to breed than the darker

ones, and are more often seen in the North. The general appearance of a typical specimen can be seen from our illustrations. The smaller the dog, provided that he is correct in colouring and well coated, the more valuable he is; but it should be remembered that there are also large dogs and medium-sized ones, often bred in the same litter. On the whole, as a companion, a medium-sized animal of over 5 lb. and under 12 lb. is best.

As with many a dog, the puppy in no wise foreshadows the adult. Most puppies are attractive, if shapeless, objects, but not so baby Yorkshires. They are more like infant rats than pups—dark and ugly, with no sign of the beautiful coat which is to be their future glory.

To those confronted with the difficult task, therefore, of choosing a puppy without expert help, these few hints will be invaluable.

Look for the puppy—remember, it will be

black at this age—with a fine-grained, dark blue skin and a thick, silky, close coat, quite free from waviness. Look for indications of tan about the roots of the ears, the mouth, nose, and featherings of legs. Signs of tan on loins or shoulders is a grave fault. Choose a pup with fine bone, small features, ears (pointed) and nostrils. If a pup looks disproportionately long in leg compared with length of back, it may later grow too big or too "leggy." One expert maintains, too, that a short, thick-necked puppy will be larger than one with a thinner, longer neck.

Above all, be sure that you are buying

from a person of integrity.

For those in search of a toy whose manners and character are above suspicion, the "Yorkie" can be recommended with no reservations. He is an ardent ratter, a keen watch, and quite trustworthy with small children if brought up on sensible lines.

Because he is a toy. he is not a fool, and repays treating as an ordinary terrier, unless he is to win show honours, when, alas! his coat and its constant attention will restrict his liberty. For a house pet, it is best and sufficient to sponge lightly with a damp sponge dipped in weak disinfectant, and then; brush carefully with a proper brush—one that has bristles of varying lengths which penetrate thoroughly.

The treatment of the show specimen is one which is more complicated, and there are end-



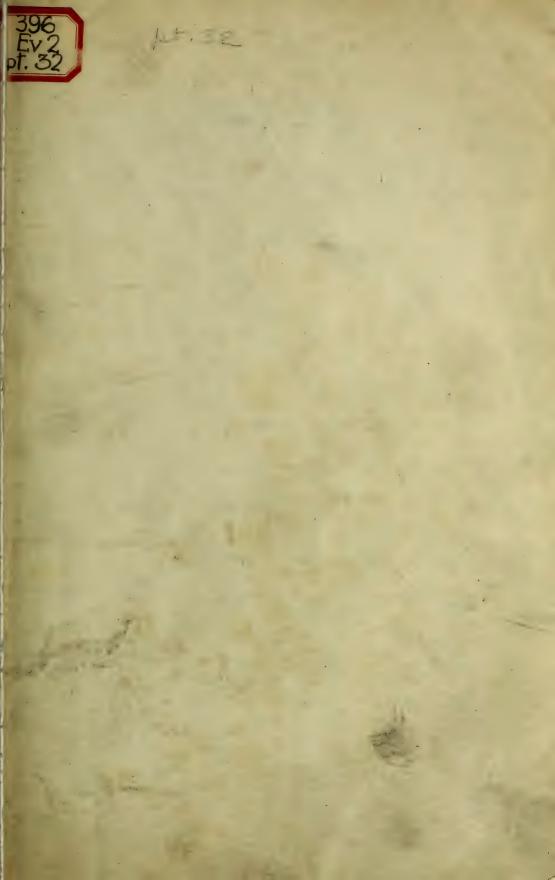
"The Grand Duke," a typical fittle "Yorkie," showing how the "fall" is tied out of the way when the dog is not on exhibition.

less niceties of grooming, anointing, and bathing, as well as feeding, that would require an article to themselves.

As regards care, the Yorkie is a hardy little fellow. It is noteworthy that dogs with long, profuse coats generally are strongest. And if correctly fed and exercised, will live long, and give little anxiety. Keep him lean rather than fat, feed with sound meat, at times a little fresh fish, milk-puddings now and again, and dry, broken toy dog biscuits to serve as a toothbrush. Bones are inadvisable if the beard and moustache are to retain their full beauty, and during meals the face hair should be tied back or a mask put on.

Five pounds will purchase a fair, well-bred puppy. A likely winner, of course, will fetch more. London, Yorkshire, and particularly Lancashire, are the chief homes

of this "fancy."





The walls of this dining-room are of a light buff colour, and the paint is a dark oak shade. Brown linoleum is used as a surround for a fawn-and-red carpet, and the furniture is entirely of oak. The casement curtain is of the same colour as the walls. The cost of furnishing such a room would not exceed £22. (See page 3842.) HOW TO FURNISH A SMALL FLAT FOR £100



This section of EVERY WOMAN'S ENCYCLOPÆDIA forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are:

Embroidery Embroidered Collars and Blouses

Lace Work
Drawn Thread Work
Tatting
Netting

Knitting Crochet Braiding Art Patchwork Plain Needlework Presents Sewing Machines Darning with a Sewing Machine
What can be done with Ribbon
German Appliqué Work
Monogram Designs,
etc., etc.

DURBAR EMBROIDERY

By EDITH NEPEAN

A Decorative Embellishment in Eastern Style for Clothes—How One Sheet of Designs May be Utilised in Various Ways—As a Trimming for a Tailor-made Coat—Children's Frocks and Lingerie

A STRIP of Eastern embroidery shows the skill and patience of the Oriental, and

is proving its charm as an embellishment for smart chiffons, for from it one can take many ideas.

The ladies of the Court of a native prince wile away many hours over their frame of brilliant embroidery. It is as gay as a butterfly's wing, scintillating with gold and silver

thread, beads and jewels.

The Englishwoman who is fortunate enough to gain an audience with a native princess is surprised at two things. First, as a rule, at the excellent English she speaks; and, secondly, at the curious complexity of a nature which, in spite of modern education, is still absolutely Oriental. The wit, charm, and culture of the secluded woman is irresistible; but it is said "the purdah," the curtain which is placed between the native and the European, grows thinner each year.

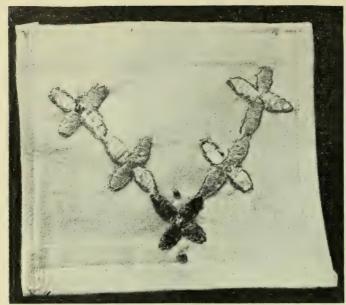
The Eastern woman decorates her "sari" according to her rank with gold thread and gorgeous silks, and as she places a sweet-scented garland around the shoulders of the European visitor, one instinctively admires the attractiveness of the supple figure draped by the graceful

Although we follow the dictates of

European fashion, we may decorate our clothes with touches of Oriental embroidery



Fig. 1. The whole design of Durbar embroidery would be most effective on a blouse or the end of a sash. This design would make an exquisite trimming for an evening gown



ig. 2. The flower of the Durbar embroidery design arranged in V shape to form an attractive trimming for an evening gown, or a beautiful Vandyke edge to a collar or fichu

which will prove marvellously effective trimmings at little cost—if manipulated at home.

On the next page is a quaint design in This is eminently suitable for embroidering clothes in soft coloured silks with touches of gold and silver thread.

The Durbar embroidery design may be used in numerous ways. It can, if preferred,

be made a still more durable embroidery sheet by duplicating it on to a piece of Place the tracing cloth. tracing cloth over the page, and, with a pencil, or pen dipped in Indian ink, follow the lines of the design.

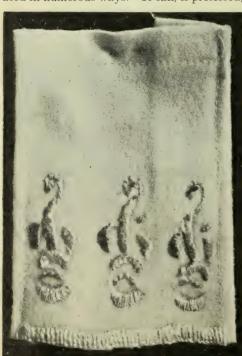
The following is a simple and satisfactory method of tracing the design on to the fabric: Place a sheet of red carbon paper on the material, cover it with the traced design, and outline the portion required with the blunt point of a lead pencil, or a slenderpointed bone crochet hook. Anything firm and hard which will not scratch through the design is excellent.

It will be seen on this page there is one conventional Oriental design. From this all kinds of smaller decorative designs can be made; the circles and moons make a design, the flowers

and leaves another, and so on. The embroideress has only got to select either the whole or any portion of the pattern to use in any way she desires.

How to Utilise the Design

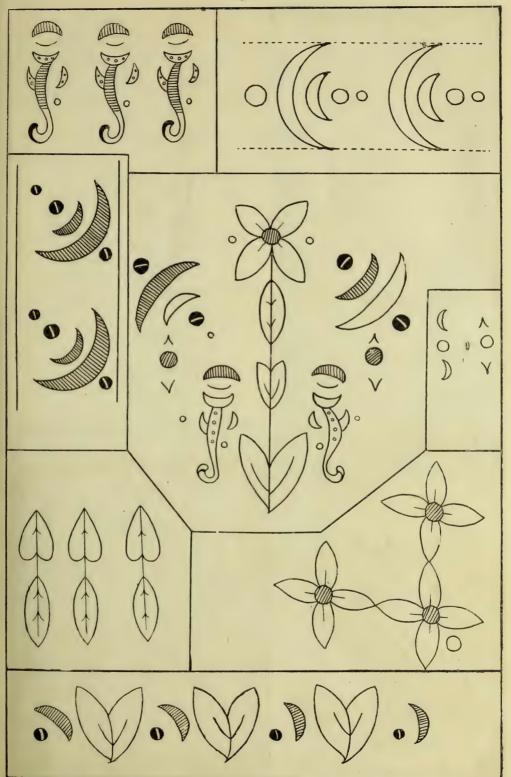
Around the central design several of these smaller patterns are given. These again may be arranged in various ways by the embroideress. She has simply to place the design



trimming. In white, it can be used to adorn lingerie



The duplication of this pattern makes a charming dress Fig. 4. A portion of the Durbar embroidery, worked in strips, to be used on a cloth or velvet costume



A sheet of designs for Durbar embroidery; each pattern can be used separately and duplicated by placing upon it a piece of tracing cloth and following the lines of the pattern with a pencil, or a pen dipped in Indian ink

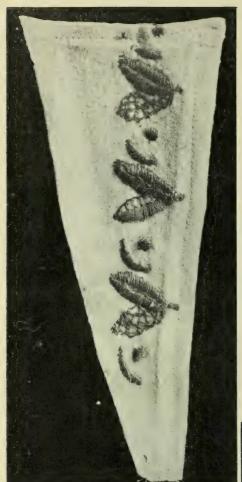


Fig. 5. A portion of the Durbar embroidery design suitable for the lapel of a coat, to be worked in gold thread

sheet at the angle she requires, and she can trace these patterns in innumerable

ways on many articles.

If the central design of the "Durbar Embroidery Sheet" is traced on to muslin, silk, satin, or velvet, it will make a charming embellishment for a blouse (Fig. 1). The flower may be embroidered in fine gold thread, using satin stitch. The half-moons are worked alternately in gold thread and rose silk, using the open chain stitch. The circles are filled in closely in rose silk, using satin stitch. The stems and leaves may be simply outlined in dull green silk, and veined with gold, or the leaves may be entirely filled in with satin stitch.

Another method of using a coarse gold thread is to embroider the design in soft Oriental colours—blue, rose, primrose, dull gold, or any delicate shade which suits the material that is to be beautified. Simply outline the entire design afterwards in gold thread. If it is too coarse to be drawn through the material, it is stitched around the design with fine silk.

This is called "couching," an ancient embroidery method.

Fig. 2 shows the flower of the Durbar design arranged in a festoon or V. This arrangement is easily manipulated. Simply trace the flower only in any design or shape to suit any gown or style. It would make an attractive adornment for an evening gown of Oriental satin worked in soft blue, dull green, and primrose, and outlined in gold, or it could be worked entirely in gold or silver. The centres of the flowers may be enriched by a scintillating sequin or a pearl bead. This motif would also form a beautiful Vandyke edge to a collar or fichu. It would also make a smart trimming for a white cloth gown.

Motifs as a Border

No. 3 shows another portion of the design duplicated to decorate an entire gown, a crossover blouse, cuffs, or a flounce. It would also look well worked in rose, dull green, primrose, and dull blue and silver on the cuffs and collar of a Navy blue tailor-made coat and skirt. The entire design is worked in satin stitch, the half-moons in silver thread. A pretty finish for a collar and cuffs would be a border in buttonhole stitch in silk or silver thread.

Fig. 4 shows still another portion of the design, the half-moons embroidered as a border parallel one with the other. The moons may also be embroidered in a slanting position one above the other. They are effective embroidered on pale blue cloth or



stitched around the design with fine silk. Fig. 6. This design in appropriate colouring would form a beautiful embellishment for a tunic of white cloth, if worked solidly in satin stitch



Blouse on the front of which the full design of Durbar embroidery is shown

serge, in silver thread outlined alternately in rose and dull green, the circles filled in with rose silk and gold. An effective border may be made by using open chain stitch in dull green. Strips of cloth, velvet, or satin which have been previously cut out by the tailor would look well round the fashionable sailor collar of a coat or round the bottom of the coat, the cuffs and sides of the skirt worked in Oriental colourings or black filoselle. This idea makes a charming embellishment for Navy blue clothes.

Fig. 5 shows the leaves and moons of the design worked entirely in gold thread. One portion of the leaf is worked in open chain stitch, which gives a charming, lacelike appearance. This gold embroidery is most costly to buy, but it need not be so when worked at home. Embroidered on white cloth, it makes a beautiful lapel for the coat of white cloth tailor-made clothes. Cuffs may be embroidered en suite. Embroidered on strips of white Oriental satin, this design, worked in gold thread, would make exquisite trimming for an evening gown. Gold lace embroidery would also look well on

an evening cloak. Anything which suggests the Oriental is particularly effective at night. The soft glow of candles or shaded lights catches the gleaming threads of gold, and

intensifies their beauty.

Fig. 6 shows yet another idea worked out from the central design. This is effective on the sleeves and collar of a coat, a crossover blouse, or on strips of material as the sole trimming of a dress. It is worked solidly in satin stitch in soft shades of blue and green: The lower leaf is veined with French knots in gold. A pretty edging is made to this design by using buttonhole stitch for festoons at the bottom of the design, worked in soft shades of blue.

All the designs given could enhance the charms of many articles of feminine attire: Any would look well on velvet, and yet would be equally effective on muslin. The field for the use of the Durbar design is truly a wide one, and must particularly appeal to all who appreciate the beauty of dainty clothes.

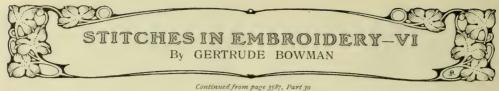
If worked in white flourishing thread, the small designs would make a delightful

embellishment for dainty lingerie.

The sheet of designs is a little treasure trove which the embroideress may draw upon again and again to use in countless useful and artistic ways.



A suggestion for a border trimming formed from the Durbar design



CANVAS=WORK STITCHES

Cross Stitch, Plait Stitch, Tent Stitch, Gobelin Stitch, Irish, Florentine, or Cushion Stitch-Twosided Italian, and Holbein Stitches

EMBROIDERY on canvas is one of the oldest forms of decorative needlework. It was known in the thirteenth century as opus pulvinarium, or cushion work, probably because this kind of work is specially suited to domestic uses, such as the coverings for cushions, chairs, and hangings.

It possesses a special character and charm of its own, imparted by the rather rigid designs imposed by the squared material on

which it is worked.

Canvas embroidery is often spoken of as

tapestry, but, strictly speaking, the latter is always a woven fabric. But the tent stitch pictures, which have been revived of late, have the appearance of tapestry, though, of course, on a small scale.

Canvas embroidery can be carried out either in the hand or on a frame. For large pieces of work a frame advisable. The stitches in use are very numerous, a selection from which are described in the present article.

The commonest stitch, which has given its name to a whole class of canvas work, is the cross stitch. This, as its name implies, is a stitch crossing over two or more squares of canvas. It is usually worked on a double-ply canvas, as the crossing puts a strain on the material, which should therefore be a firm one.

Two Effective Stitches

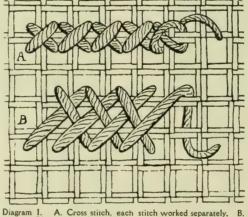
Cross stitch is shown in Fig. A of Diagram I, and the correct way to work it is to bring up the needle and thread at the upper lefthand hole of four spaces, inserting it diagonally into the lower right-hand hole, and then crossing the stitch by bringing out the needle at the upper right-hand hole, and inserting it at the lower left-hand one. Each stitch should be worked separately, except in grounding a design, when a row should be first worked along in one direction, and then crossed on the return journey.

Plait stitch is in appearance much like basket stitch, described in Article IV., p.

3405. It is also best worked on double-ply canvas. The first stitch covers three holes in the canvas diagonally, and the needle is then made to take a perpendicular stitch behind the canvas, bringing it out three holes immediately below the point in which it was last inserted, as shown in Fig. B of the diagram.

The next three stitches, tent stitch, Gobelin, and Irish, Florentine or cushion stitch, are usually worked on single-ply

canvas.



1. A. Cross stitch, each stitch worked separately. B. Plait stitch. A pretty variation for canvas work

Tent stitch is the finest of all the canvas stitches, and is best suited to pictorial work showing a good deal of detail. The petit point pictures of the sixteenth and seventeenth centuries were worked in this stitch.

A fine example, representing the story of Daphne, is now in the Victoria and Albert Museum, and may be studied with advantage to show the best method of treating a needlework picture, and how to escape from the faults of

much modern work of the same kind. It is embroidery of never-ending variety and interest, but is extremely slow in execution, and should only be attempted by an enthusiast.

A Hard Wearing Stitch

Tent stitch is a simple one, as may be seen in Fig. A of Diagram 2. A I shows the work on the right side, and A 2 on the reverse side. The stitch covers two rows of canvas diagonally. The needle is brought up, when working a row from left to right, at the upper right-hand hole, and taken diagonally to the lower left-hand hole, thus making, when the stitch is repeated, a longer stitch on the wrong side than on the right. On the return journey the needle is inserted at the lower left-hand hole and brought out at the upper right-hand hole. When the stitch is carried out correctly over the entire piece of embroidery, a very firm, almost woven substance results, which will stand a great deal of hard wear. Indeed,

this lasting quality is one special advantage

of canvas embroidery.

In this kind of work the canvas should be completely hidden by the wool, silk, or thread in which it is worked, and care should be taken to choose a suitable thickness of either material to exactly fill the holes of the canvas. As a rule, needlework pictures are carried out in wool, but small designs can be very beautifully worked out entirely in silks.

Another Form of Tent Stitch

Gobelin stitch is a useful variety of tent stitch, worked as shown in Fig. B, Diagram 2, over two rows of canvas in height and one in width. It is often used as a raised stitch, over padding laid across the canvas. The Gobelin stitch is then worked over it, so as to show the padding through. This should be of some material like gold thread or braid, which gleams through with advantage to the appearance of the work.

Irish stitch, or Florentine stitch, also called cushion stitch, takes one of its names from much well-known work that may be found specially in Italy. In Florence, for example, is a famous set of chairs in the Borgello Museum showing the stitch worked in zigzags in bands of different colours. It is also effectively used on smaller articles, such as book-covers, card-cases, etc.

To work it, four holes of canvas are usually covered with perpendicular stitches, as shown in the diagram, Fig. c. To make a straight line at the top and bottom the stitches are shortened, where necessary, to cover three or two holes. The stitches are often also worked in sets of two, three, or four stitches side by side, of equal height. The method of working is sufficiently indicated in the diagram.

Choice of Materials

Besides canvas as groundwork, these stitches can also be worked on any material, such as coarse linen, where the threads are easily seen, crossing at right angles. Much of the sampler work so much in vogue in the eighteenth century was carried out on coarse linen, as well as fine canvas. It is often possible to work the stitches so as to pull the material slightly, and so form an openwork appearance over it.

Two stitches of this kind, called two-

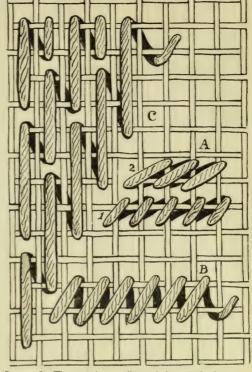


Diagram 2. Three stitches usually worked on single-ply canvas. A. Tent stitch. B. Gobelin stitch. C. Florentine stitch

sided Italian and Holbein stitch respectively, are given in Diagram 3, but the stitches that can be used are really innumerable, and they can be combined in great variety according to the fancy of the embroidress.

Two-sided Italian stitch (see Fig. A) is so called because when worked the stitch is the same on both sides. When pulled rather tightly it produces a set of slightly open squares. The colour may be varied, using one colour for the crossed stitches and another for the four stitches surrounding them.

Holbein stitch (Fig. B) forms a light tracery, and when repeated all over the surface makes an even diapering. The resulting spaces can be filled in with other designs.

To be continued.

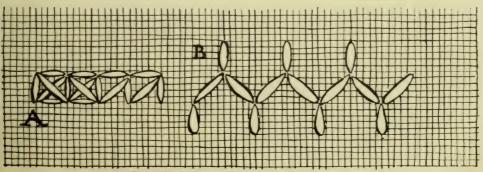
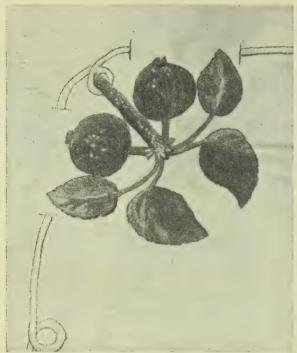


Diagram 3. A. Two-sided Italian stitch. B. Holbein stiich

APPLES IN DESIGN

A Much Appreciated Fruit—A Panel for Wood-Carving—The Beauty of a Natural Design—The Conventional Apple Design—Curtain-Holders—An Afternoon Teacloth—Finishing off the Work



The apple design, as applied to a sofa-cushion. Much of the success of the work will depend upon the shading of leaves and fruit

An apple-branch drawn from Nature when the trees are laden with fruit makes a capital design for either fancy-work or woodcarving on a panel.

This can be conventionalised in many ways.

The first illustration depicts the corner of a sofa-cushion; it can be carried out with silk, crewels, or lustrine, on either satin, canvas, linen, or any other coarse material. Care should be taken to shade the leaves and fruit artistically. When possible, the worker should keep "the real thing" in front of her. Imagination is not a safe guide, although drawing from memory is very good practice.

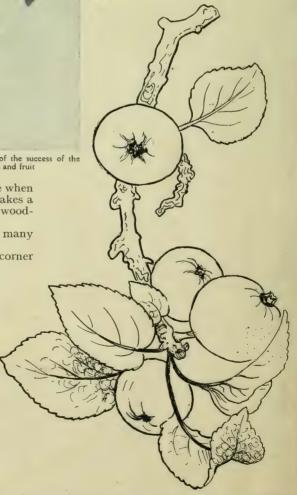
Another illustrates a worked d'oyley. Nothing makes a more attractive present than a set of dessert d'oyleys, each one worked with a different fruit or flower. Take pains to do the French knots evenly. It is by attending to all these small but important points that a good workwoman is known.

Apples make a very satisfactory border. The bold pattern can be

easily made to look most effective, especially if the apples are worked in different shades of colour. Curtainholders look extremely well if thus decorated.

A handsome design is shown in the teacloth. The trees at each corner are connected by a trellis border worked in green silk. This design is best carried out in mallard silks on fine linen, the colour of the fruit being shown in shadings of orange.

Satin, embroidery, or crewel stitches may be used to advantage in the working out of all the designs enumerated. Keep the stitches *small* and



Study of apples and foliage from Nature. A good design for fancy-work or for wood-carving



An effective pattern for a border. The apples should be worked in different shades of colour

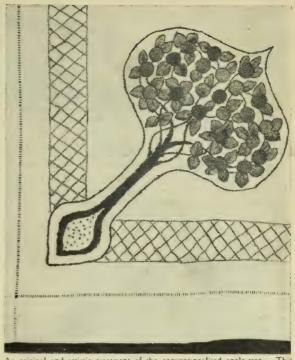
even, and do not draw them too tightly. This especially refers to the solidly worked apples, leaves, etc. A great improvement to their appearance is to outline them in brown or black. These outlines should be executed in silk a degree finer than that used in the rest of the pattern, otherwise the outline is apt to look too heavy. Sometimes ordinary sewing cotton produces a good effect.

A great point in bringing all kinds of fancy-work to a satisfactory finish is to iron it well with a really hot iron. Do not iron the back of the work directly; place between the iron and the material a damp cloth, first carefully wringing it out.

Then a last word as to the making up. Designs, however well worked, look poor if the linings are "skimped," or uneven. It

is a poor economy to think a cheap lining is a saving. In reality it is a big mistake, and mars the value and beauty of the outside. Also use pretty cords and laces to border your work.

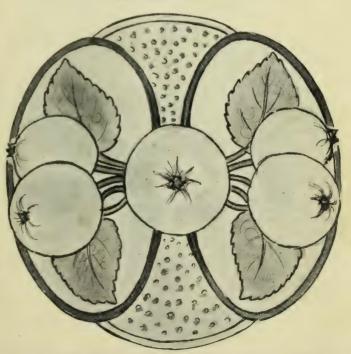
The dessert d'oyley on this page is worthy of asuperior edging of lace. Real Valenciennes may be bought quite reasonably i n England, although, if one has the good fortune



An original and artistic treatment of the conventionalised apple-tree, design would look well on each corner of an afternoon teacloth

to visit a lace factory in Belgium, it can be obtained still more cheaply.

A sofa-cushion usually looks well with a frilled border of silk.



A charming set of dessert d'oyleys can be made by using a bold apple design with evenly worked French knots



In this important section of Every Woman's Encyclopædia every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in:

Home Dressmaking

How to Cut Patterns Methods of Self-measurement Colour Contrasts Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc.

Millinery
Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hatpins, Colours, etc.

Boots and Shoes

Choice How to Keep in Good Condition How to Soften Leather, etc. Choice
How to Preserve, etc.
How to Detect Frauds

Furs

Gloves
Choice
Cleaning, etc.
Jewellery, etc.

THE CULT OF THE TEA-GOWN

The Comfort of the Tea-gown or Rest Robe—An Opportunity for Individual Choice of Designs—Easy Fastenings the Essential Point—A Corset-belt—A Neutral Scheme of Nun-like Grey—Materials of which to Make the Tea-gown—Period or National Costumes—Points to Remember

The main and absolutely essential element the tea-gown must possess is comfort. It is a garment unworthy the name if it be ugly, but if it lack the teme of ease it is simply no tea-gown at all. Yet it need not, and should not, look sloppy.

Many people, among them are Royalties, give the charming frock the title of rest-gown, and that, at its best, it most certainly

is, and to such an end was

planned.

It is an English invention, and shares with the tailor-made costume that distinction, proving that our designers understand not only the requirements of women for their hours of strenuous sport, but also what they need when the moment of leisure arrives.

The French have borrowed both vogues, and both names, holding dear amongst their most cherished and exquisite



A gown for boudoir wear should be simple and fit easily. Lace-edged handkerchiefs may be used for lapels and cuffs

habiliments their tailor-mades and tea-gowns.

It is futile to lay down the law to the extent of sketching dictatorially a tea-gown scheme for all to admire. There are tastes and tastes, and it is because each individual can with perfect propriety consult her own idiosyncrasies and make, or cause her teagown to be carried out in deference to them, that another virtue is added to that most delightful of garments.

One woman, weary of the intricacies of the modern everyday toilette, sought her dressmaker, and asked her to design for her a teagown with one fastening only! In due course the dress appeared—a perfect success—capable of being slipped on with the utmost ease, and fastened with just the single hook and eye prescribed at one side of the waist, holding the draperies of the corsage and the hidden placket-hole of the skirt in its grip.

It was a velvet frock,

3827

with a frill of old lace at the neck, and ruffles to match at the wrists. Its owner wore with it interesting jewellery that looked as if it had a history—one night an Etruscan charm and pendant and a clasp to match (above the steadfast hook), and on another a set of "lump" turquoises, comprising a belt of the gems in a barbaric gold framework, a mascot on a slender chain, and earrings composed of the turquoise in its matrix form.

Old lace has just been mentioned as a teagown embellishment, and it will have been noticed that the use of it was suggested with restraint. The reason is obvious. Precious lace is not for the tea-gown of ordinary life, except in a very modified form. It would be a desecration to use it upon a robe in which to garb oneself for restful hours upon the sofa, or even to decorate the tea-gown that is worn as a dinner frock in the intimacy of home life. Lace such as this should play a regal part upon the full-dress evening toilette of ceremony

But odds and ends of real lace beautify a tea-gown as no other decoration will, and if there is an old-fashioned lace coat it may be relied upon, with a few clever alterations. to add diversity to a tea-gown scheme.

Many women have in their possession lace-edged handkerchiefs for which they have no use; if they were to arrange them in

flots, or take the corners to make lapels and cuff em-bellishments, the handker-chiefs would be serving a good purpose instead of lying by in a drawer to deteriorate

The choice of a tea-gown material should be made carefully, because this type of dress is not one that is renewed often in the average wardrobe. A woman gets fond of her tea-gown, and likes to wear it the winter through, keeping it as a stand-by after its first freshness has departed for solitary evenings, or for rest hours in the retirement of her bedroom. It is worth while, therefore, to buy a good fabric, but not one that will become wearisome to the eye by reason of its colour or its pattern.

There is great wisdom in a certain smart woman's plan for having, at any rate, one tea-gown in her wardrobe, made of grey crêpe-de-Chine, with black Chantilly lace trimmings, bands of silver lace insertion, and a chemisette to match. With this she can wear a sash girdle of any colour that suits her fancy, with a bandeau for her hair, also jewels of various tints and types, to add spleshes of brilliancy to the numbike to add splashes of brilliancy to the nun-like

Woollen batiste, which is clinging and cosy, is an excellent material to use for a tea-gown lining in the winter, and cleverly inserted upon the waist-line should be a corset-band, by the aid of which the wearer of the gown will be enabled to discard her stays when she desires so to do.

A potent reason of the success the rest-gown has gained amongst women is that the corset can be abandoned. When it is worn, it will be found, nevertheless, not only becoming to the appearance, but a real comfort to have the corset-belt just mentioned. It is the kind of belt that the best tailors provide with their corselet skirts, and while it does not constrict the waist, it prevents the pressure of the tea-gown from being



felt, and adds symmetry to the figure. Cashmere-de-soie makes a delightful teagown, and one that will wear right well. The ordinary cashmere, which costs about two shillings a yard, is an excellent stand-by, and can be purchased in every new and pretty colour.

More ethereal gowns for warm weather wear the thin silks will provide, as well as crêpe-de-Chine. In satin a woman has an enormous choice, for the wool-backed type can be used in the winter, and the thinner

variety in the summer.

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To exhaust the list of materials suitable for the purpose would demand a large area of precious printing space. Suffice it to say, then, that every fabric suitable for the day or evening toilette, with the exception of those used for cloth tailor-mades, is available for the purpose, from the simple delaine to the luxurious brocade. But a line of demarcation should be drawn between

the large family of flannels, also the quilted and wadded satins and silks, should be jealously guarded for the purpose of manipulating the dressing-gown proper, leaving the very large range of materials that remain for the manifestation of the tea-gown.

But there are more interesting possibilities still to suggest respecting the toilette under consideration. In no other detail of dress

can a woman assert her individuality, or indulge her love of invention more easily or more legitimately, than in the design she chooses for her tea-gown. She can herself contribute the idea for an artistic scheme; can reveal her own spirit, as it were, in what she wears. She can perpetuate the fashions of old times, can materialise the moonlight and the sunlight, and, in short, invest her gown with the romance which is lacking in her other toilettes.

Say she is fond of old styles, all she has to do is to visit the National Gallery, or some other great collection of paintings, and pick out for herself the particular "school" of dress that she most admires. She can appear as a lady of the Court of Charles

I.; can represent the salient features of the Elizabethan period; can be a mediæval princess of historical renown, can be French, Italian, Hungarian, Swiss, or Scandinavian, according to her fancy.



A tea-gown that can be worn as a dinner frock in the intimacy of home life is a most useful possession. The above could be made of grey crêpe-de-Chine, with sleeves and trimmings of black Chantilly lace. Bands of silver insertion, and a sash girdle of any preferred colour should be added.

the material ordered for the tea-gown and that required for the dressing-gown, unless the tea-gown is to serve the purpose of a rest-robe only, and never appear before the public eye in the dining or drawing room.

Those delightful fabrics, zenana cloth, ripple cloth, molleton, lambswool, and

DRESS

Numbers of women amuse themselves by designing their own tea-gowns, using for the purpose of their materialisation stuffs they have brought from abroad, from India, Egypt, the Mediterranean, Japan, China, and so forth. Some actually weave their own materials, a very domesticated and delightful pastime.

Two of the loveliest tea-gowns I have ever seen were made of Chinese and Japanese stuffs, superbly embroidered; and when their wearers had dressed their hair after the manner of the countries from whence their tea-gowns came, and had adorned themselves with jewels en suite, the effect pro-

duced was charming.

Swiss and Scandinavian tea-gowns will be echoes of the peasant dresses of those lands, and the flowing robes of Egypt represented in fabrics from the country of the Pharaohs make very restful and imposing habiliments.

Every little detail must be thought out when the place or picture tea-gown is being constructed. Not only must the trimmings of the gown be in keeping with the fabrics and styles thereof, but the feet must be shod suitably, and the hair must be dressed with some hint of reciprocity to the design.

Collecting inexpensive ornaments to decorate the tea-gown toilette forms one of many shopping amusements the traveller to foreign parts may enjoy. From Egypt she will bring strange scarabs and beads, and from Venice the spoils of the necklace dealers to add to her store of interesting possessions.

Then, when the tea-gown is on, the mind can be given a rest by picturing the places in which the materials and jewels were bought. Happy hours holiday-making can be brought back and lived over again, and the fret and worry of ordinary existence will be forgotten in the meditations that will soothe the wearer of the robe.

Points to Remember:

The tea-gown must be comfortable.

The tea-gown must not be sloppy-looking.

It may be a copy of an old picture frock,
or may resemble the national dresses of
foreign parts.

CLOTHES FOR WINTER WEATHER

Suitability—Choice of Colours—Indoor Gowns—Coats—Evening Cloaks—Millinery—Motor Veils—Gloves—Underclothing—Dress in Windy Weather—Raincoats

The well-dressed woman is always suitably clad. Dress may be beautiful, costly, and becoming, but if it is not suited to the particular occasion or season in which it is worn it has not fulfilled its chief requirement.

A trailing gown of velvet and lace is not adapted for shopping or travelling, any more than a tweed skirt and flannel blouse is appropriate to an afternoon reception.

Many people, however give considerable thought to their dress for morning or evening wear, yet will not trouble as to its suitability to the different seasons. They do not, perhaps, feel heat or cold very acutely, and will, therefore, wear heavy serges in summer, or thin, flimsy garments in winter, quite regardless of the effect of their appearance on other people.

Our changeable climate may be responsible for this. We make preparations for a hot summer which never comes, or for a cold winter which turns out mild and foggy, yet there is a style of dress suitable for each season which need not involve our being

either baked or frozen.

Choice of Colours

Much may be done by a careful choice of colours.

Warm browns and various shades of red are, of course, particularly adapted to winter wear, but there are many whom these colours do not suit. They should choose instead warm shades of different colours—dark blue, inclining to purple rather than indigo; greys, with a tone of heliotrope in

them; or mole colour, which inclines to pink or brown rather than green. Colour has a much greater effect on our feelings than we always realise, and in cold, cheerless weather to wear cold shades of colour is to affect everyone with a disagreeable sensation of chilliness.

For a long time white was not considered winter wear, but it has become much more general. Though not warm-looking in itself, it does not absorb the light, and therefore has always a cheerful appearance. But it should be a warm, creamy white, not a blue-white; and the material should be a warm one, such as velvet, wool, or fur.

Sometimes a cold-coloured costume can be made to look warm and suitable for winter by the judicious admixture of warm colours in the trimming; a waistcoat or blouse of some brilliant tint can be worn with it, or a touch of warm colour in the hat. Many

charming combinations can be obtained in this way.

Materials

The materials of which winter clothes are made should be light as well as warm, as heavy clothing impedes the circulation. All wool materials are the lightest, and wear the best; they keep their colour, and do not look shabby so soon as those made of a mixture of wool and cotton.

Serges and tweeds should be employed for coats and skirts for hard wear. A good Harris tweed, tailor-made, is practically everlasting, and for the country and hard wear is excellent. When something a little smarter is required, vicuna, Venetian, or faced cloth can be worn; also velveteen, plain or corduroy. This last has a delightful appearance, particularly when worn with good furs.

Velvet is an ideal material for winter wear, and is both warm and becoming. Bands of fur as a trimming

for velvet are both charming and appropriate.

Indoor Dresses

Whole dresses for indoor wear, made in velveteen, embroidered cashmere, etc., can be bought ready made quite reasonably, and often very little alteration is needed

to adapt them to the individual wearer.

The wearing of transparent lace yokes and collars to such gowns is a pretty and practical fashion that is not likely to fall into disuse, but in very cold weather such wear is decidedly chilly. There are, however, underbodices to be had, made of palest pink or cream silk and

wool, which do not show when worn under the lace, and yet are quite capable of keeping off the sudden chill which is so apt to eventuate in pneumonia.

For morning wear, shirt blouses of coloured flannels, washing silk, and nuns'-veiling are pretty, comfortable, and good style. The custom of wearing old afternoon dresses in the morning should be banned by every well-dressed woman. A well-cut shirt, with collar and tie, and a tailor-made skirt of tweed or serge is an ideal morning costume, for an

Englishwoman, at all events.

Thick tweed or A useful yet modish coat, which can be worn either open or closed over the chest. This coat is admirably suited for travelling. serge skirts do not require a lining, but a skirt of thinner material may be made much warmer by the addition of a lining of silk or silkette.



The tweed or frieze cloth coat which is required for really cold weather should always be lined, either with silk, satin, or sateen. However thick the frieze or tweed may be, the wind has power to pierce through it, but the lining will prevent its reaching the wearer. Many of these coats are made so that they can be worn either open or closed over the chest, and with a turned-down or stand-up collar. illustration).

Long fur coats and fur-lined cloaks should not be worn for walking; their weight makes them quite unsuitable, though they are excellent for motoring



which is both smart and sensible. touches of braiding and the use of fur are additions which lend the costume its distinctive appear-

ance

apparently make

and driving. Short fur coats are less weighty, but are apt to make the wearer very susceptible to cold. It is far healthier to wear a moderately warm coat, with a stole or pelerine of fur, which can be easily thrown off on entering a warm atmosphere.

It is not a good plan to wear fur close up round the throat, as it makes the throat delicate, and is extremely difficult to discard without taking cold.

Knitted wool coats are delightfully warm and light, and are very useful as an extra wrap after rinking or other exercise.

Narrow skirts are not adapted to the sportswoman, but, if worn, additional width and freedom can be obtained by the addition of pleats each side of the skirt, which allow full play to the limbs, and yet preserve the smart appearance.

Evening Coats

Englishwomen's dress has in most cases a note of restraint, but there is one department in which this is not conspicuous, and that is in evening cloaks.

Rich brocades and satins of Oriental colourings, gold tinsel and priceless lace, are lavished on these exquisite creations. Women



A pretty coat in faced cloth, suitable for theatre wear or for travelling in the daytime

for a coat suitable for wear on these occasions, but it could also be used for a travelling cloak. It is fashioned with a deep cape-like collar, and should be carried out in faced cloth.

The bands of trimming in the design are of plush, either a darker shade of the colour of the cloth or contrasting.

They would look equally well in embroidery or fur. The colour of the bands should be introduced into the embroidery and tassels. The coat should be lined with cream satin or silk if intended for evening wear.

The coat worn open,

showing a pretty lace

jabot, which gives a

lighter effect to the

If fashion allows, the winter hat should be smaller in size than the

summer one. Velvet, plush, felts—both hard and soft—are all appropriate to the season and wonderfully becoming to the wearer's face.

Wings are preferable to ostrich feathers, as they do not get out of order so quickly. Fur hats are rather hot and heavy, but trimmings of fur in millinery have a very pleasant effect. Feather hats are light and warm, and when well made last very well. Creamy white felt and plush hats are pretty and soft, especially with black trimmings.

Hat Trimmings

Ribbons as trimmings are very suitable for bad weather; flowers are admissible for winter hats, but are not used extensively.

Touches of embroidery are also very effective, as also gold and silver tinsel, but

the last-named tarnishes very quickly. Fruit has been largely used of late years, and goes well with velvet.

The same rule applies to millinery as to the other items of dress, that it should look warm and seasonable as well as feel so.

Gloves

For cold weather the wearing of lined leather gloves is not advisable. A pair of woollen gloves worn over kid ones are much warmer and better in every way, and they can be easily removed if the hands get too hot.

Those who suffer from cold hands should see that their gloves are long enough to cover the wrists, as it is most important to keep them warm.

Gloves should as to keep the natural place and all never be tight; nothing makes the hands

cold more quickly.

For evening wear it is as well to have a pair of long white woollen gloves to wear over the kid ones while going to and fro to the theatre or dance; they keep the hands and arms warm and the evening gloves free from soil.

Mufflers

There are many little accessories to be had now for giving additional warmth to the costume. The shaped mufflers in silk and fine wool are excellent for wearing with open coats, and some are made with upstanding collars to protect the throat.

There are also knitted waistcoats for

wearing under coats which are rather too thin for very cold weather, and many other little contrivances, so that there is no excuse either for catching cold or for muffling up in ugly and unbecoming wraps.

Dress for Windy Weather

One of the fashions which motoring has introduced is that of the motor veil. It is a very convenient fashion, but the veil needs careful adjustment, or the effect will be the reverse of becoming.

Veils are to be bought very cheaply. A length of chiffon may be made into a motor veil with little trouble. A two-yard length of chiffon, gauze, or ninon should be cut in two, one length a few inches longer than the other. Then hem one end of each length,

and run through both hems a piece of millinery wire, about 4 inches long. Join the ends of the wire into a ring. Next cut out a round of cardboard the size of the ring, cover with a piece of the gauze, and then stitch it on to the ring; this covers the wire and makes it neat. Then hem the other ends of the gauze, either with plain hemming or hemstitching, which gives a pretty finish.

If the two lengths of chiffon are joined for a few inches down from the circular crown on one side, complete protection is afforded for the back of the head.

The veil is then ready to put on. The circular part is pinned on to the hat, and the ends drawn down and tied under the chin, taking care

to have the longer end on the right hand, if it is desired to have the ends of the bow even.

If a motor veil is not cared for, a close-fitting hat of the description given in the illustration is a very comfortable style for windy days. To this hat chiffon strings coming from the sides are added, which help to keep the hat in place and give a pleasant warmth round the throat. These strings could, if desired, be taken round the back of the neck and then brought round to tie under the chin or at one side, giving additional warmth and security.

For windy weather all the garments should be as close-fitting as possible. Hanging sleeves and loose draperies should be

avoided



A suitable hat for windy days in winter. The motor veil is adjusted so as to keep the hat in place and afford a pleasant warmth round the throat

DRESS

Gauntlet gloves are useful; they prevent the wind from blowing up the sleeves.

For serviceable skirts it is not a bad plan to have the hem lined up inside with leather about four inches deep. It helps to weight the skirt and keep it down, and in wet weather if the hem gets muddy it can be easily sponged and dried.

Boots are the best wear for winter; if shoes are worn, gaiters should be added for the sake of warmth and dryness. Raincoats of waterproofed cloth are preferred to mackintoshes by many; they are healthier in wear and have no smell, and will resist any ordinary rain.

Underclothing

For winter wear all-wool undergarments are decidedly the best. However thin, if they are of pure wool they are a great safeguard against chills. But some skins are too sensitive for woollen underwear; for these a mixture of silk and wool is more comfortable and almost as warm.

Divided skirt knickers of a really warm, light material will be found a very comfortable substitute for the usual petticoat for everyday wear with short dresses; for a long dress, of course, an underskirt is indispensable.

Stockings should be of wool or silk. The latter are the pleasantest wear; spun silk ones are not expensive and wear very well.

Nightdresses of flannel or nuns'-veiling are warm and cosy for winter nights. There are also woven woollen nightdresses in cream, or natural shade, trimmed with lace, which are both cheap and pretty.

In fact, the provision of raiment for a

woman's comfort and well-being in cold winter days is very extensive; comfort and beauty are so combined that if she is not suitably, warmly, and prettily clad it must be in great measure her own fault.

THE DECORATIVE BUTTON

The Button as a Decorative Item in Dress-The Button to Denote Official Rank-A Substitute for a Buckle-Buttons for Use as Well as Ornament-The Renovation of a Muff-To Decorate a Bodice or Skirt-panel

THE word button may sound curiously unattractive and dull; in reality, it stands for quite a fascinating adornment for a woman's clothes.

When buttons were first made they were simply employed fordecorative purposes; in the fifteenth century they were used as fastenings. Buttons are also used as a mark of rank or to denote an order. The Chinese mandarin has the choice of nine different kinds of buttons to designate his grade or rank. He wears his button in his official cap or hatbeautiful and artistic buttons they are, too. The first grade button is made of a transparent red stone, then comes a red coral button, then one of sapphire, a blue stone, and the next of crystal. A button of white shell, plain gold, embellished gold, and,



Buttons made of silk and thickly sewn with beads are a distinctive note on an evening bodice. Two may be connected by loops of silk cord or strings of beads

for the ninth grade, a silver button.

Any one of these ideas could suggest delightful possibili-ties for buttons which we may adapt to our own use. The button may present the one distinctive touch of colouring to a gown or hat or cloak. There was a time when each button had to be fashioned by an artist in his craft. Some were made of needlework, others of brass, and even iron. Exquisite gold buttons, set with jewels, others of ivory or delicate filagree work. Some of paper, porcelain, and even the casein of milk.

There was an immense vogue for gilt buttons as trimmings in 1767, and exquisite steel buttons with glittering facets were art productions of the period.

Then came the commercial progression. Buttons were



An otherwise plain costume will have a smart appearance if trimmed with buttons on skirt and bodice. An alternative arrangement would be to set the buttons in groups of twos and threes

stamped in dies. Pearl buttons were made from oyster shells, and polished by machinery. Beautiful glass and porcelain buttons followed from Bohemia, and now to-day buttons of all

sizes, shapes, and materials are poured forth into the mercantile stream in their millions.

For our clothes and millinery buttons may prove truly friends in need, especially if they

are chosen for their quaintness and beauty, and never-when required for decorative

purposes—for their utility

A plain hat may be smartened up considerably by one handsome button. We will suppose the hat is of black velvet, and we have a feather, but it requires something to finish off the stem of the feather, and suddenly we remember an old paste button. It looks a trifle dull, so we polish it carefully with a piece of tissue paper, place the feather at a becoming angle, and then add the glittering button, and it is surprising what a smart touch it will give.

A Frenchwoman will do wonders with button and a twist of ribbon. There may be one smart bow at the Then side of a hat. treat the button as a buckle. Perhaps it is a hat which requires a touch of colour-let the button give that vivid addition.

If we cannot find a button to suit our gown, cut out a large round of velvet, and embroider little circles in filoselle silk in any desired colour. Cover button-mould with this, and we have a pretty finish for the bow of the hat. Such a button would also make an artistic note on a hat which is swathed in lace, silk, or fur. An embroidered button placed on a hat entirely composed of fur would be uncommon and attractive.

Two large buttons made of silk cord look well on a long coat of velvet, silk, or fur; they may be further embellished with French knots in gold thread. By adding an two, such buttons may

assume quite a barbaric appearance. These buttons are also handsome when embroidered in gold or silver cord, with French knots worked in pretty pastel shades of mallard

Sometimes one may pick up quaint polished or beaten copper buttons at out-ofthe-way shops. One of these dull orangecopper buttons makes a most picturesque adornment for the burnous-like evening cloak of soft silk. In this case the button can be permitted to become useful as well as ornamental, and may fasten the cloak around the shoulders by passing it through

a loop which has been made of silk cord for its reception.

The same kind of button may loop up one of the wide silken scarfs edged with fur or swansdown which many women affect for evening wear. When used for this purpose the button should be placed in a suitable position, so that it would rest on the shoulder when passed through the silk loop.

There are those who may be fortunate enough to have a set of old paste buttons. At the same time, they may also possess a fur muff which is rather worn in places. The fur may be arranged carefully in strips, with strips of velvet

between each strip of fur. The old paste buttons will look charming on the two strips of velvet, which could be finished off with silk tassels. This is an artistic way of renovating or enlarging a muff at little cost.

Nothing looks better on a rough turquoise or rose-coloured frieze coat than a set of the beautiful shaded porcelain buttons which can be bought at art depots. They are made in most exquisite colourings, some of rose, others of gold; others, again, remind one of the fires of the opal, whilst another may possess the bewitching colourings of the autumn leaf. These buttons need not be placed in a straight line, but can be arranged on the coat in twos or threes, and so present a more artistic effect. The skirt which belongs to such a coat may be cut up each side to show a panel of the same material, or one of velvet or silk to match the collar of the Three of these artistic buttons make a

pretty embellishment for this panel.

For the girl who admires the uncommon, two large buttons made of silk and thickly sewn with beads will appeal irresistibly. Coral and steel or white beads make an excellent combination. They are placed on the bust of the blouse, and between each button there are loops of silk cord finished off with silk tassels.

For an evening bodice, cover the buttonmoulds with silk embroidered with pearl, crystal, or gold beads; the loops between each may be made of strings of beads

to match.



odd dull gold bead or An old paste button may gather a scarf together, and prove useful coat.



This section forms a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents:

Beautiful Women in History Treatment of the Hair The Beauty of Motherhood and Old Age The Effect of Diet on Beauty

Freckles, Sunburn Beauty Baths Manicure

The Beautiful Baby The Beautiful Child Health and Beauty Physical Culture How the Housewife may Preserve Her Good Looks Beauty Foods

Beauty Secrets Mothers ought to Teach their Daughters The Complexion The Teeth The Eves The Ideal of Beauty The Ideal Figure, etc., etc.

BEAUTIFUL WOMEN MI HISTORY

LADY HESTER STANHOPE

By H. PEARL ADAM

In the long gallery of the beautiful and famous women of England, none occupies so peculiar a position as Lady Hester Stanhope, who at various periods in her existence led the life of a milkmaid, was official hostess to William Pitt, and died in Syria in the belief that Fate intended her to be Queen of Jerusalem.

This amazing woman was the eldest daughter of the third Earl of Stanhope, and her mother was the clever sister of William Pitt, the great Prime Minister. She was born at Chevening, Kent, on March 12, 1776. Her mother possessed great charm, and impressed all by her equable temperament and prudence. She died when her eldest daughter was but four years old, leaving her to the educational experiments of her father—an eccentric of the first order. His individuality of outlook made him a violent Jacobin during the French Revolution. He wore his hair unpowdered, and styled himself Citizen Stanhope. Determined himself to forgo the rights and luxuries of his birth and position, he saw to it that his children also led the lives of the poor and uneducated.

William Pitt's Housekeeper

One of his sons he apprenticed to a blacksmith, and his daughter Hester was regularly sent to mind turkeys on a common. She had but a very rambling education, and if she by any chance managed to obtain a gown which became her, it was taken from her. The conditions of her home she soon found intolerable, and in 1800 she left it.

In spite of her upbringing, she grew to be a brilliant woman, invincibly cheerful and astonishingly independent. By sheer force of character she rescued her brothers from the educational eccentricities of her father, and her skill in so doing attracted the notice of her uncle, William Pitt, who asked her, in 1803, to keep house for him.

She was then twenty-seven, and in every way a majestic being. She was very tall and well built; her eyes were a greyish-blue, her nose rather large, and her skin almost deadwhite. Intellectually, she suffered from impetuosity of temper, and her frequent use of a sharp tongue and nimble wit did not make her beloved as the dispenser of the Prime Minister's official hospitality. She was dazzlingly indiscreet, and Pitt, when questioned as to his attitude towards his niece, said:

"I let her do as she pleases, for if she were resolved to cheat the devil, she could do it.'

The Hero of Corunna

Pitt left her a pension of £1,200 a year, and she first of all set up house in Montagu Square. Pitt had declared that she would never marry, and, indeed, she lived to fulfil his prophecy. The only touch of love romance in her history was the affection she formed for the hero of Corunna, upon whose staff were both her brothers. She was never regularly engaged to him, but there is little doubt that their friendship was great. The last letter Sir John Moore wrote to her before Corunna was: "Farewell, my dear Lady Hester. If I can beat the French, I shall return to you with satisfaction; but if not, it will be better that I shall never quit Spain."

The bringer of the news of Sir John Moore's magnificent retreat across rugged Galicia, and his glorious end on the hills behind 3837 BEAUTY

Corunna, bore a double load of sorrow to Lady Hester, for in the same battle fell her favourite brother. For a time she was inconsolable, and to her death she treasured some relics of the hero of Corunna—some sleeve-links containing a lock of his hair, and, it was said, a blood-stained glove which he had worn, and upon which she would gaze when she believed herself to be alone.

In Male Attire

After a short and rather ridiculous sojourn in Wales, where she played at a bucolic existence, she finally became quite intolerant of the restrictions of ordinary society, and determined to travel. She left for the Levant in 1810, and never again saw her native land. Travel in those days was rather an adventure, and Lady Hester started with a suite which grew as she travelled east. Her brother, who was on his way to rejoin his regiment, accompanied her as far as Gibraltar. She did not stay long there. The beauties of the Rock were for her spoilt utterly by the presence of too much society, and she went on in the Cerberus to Malta, Corinth, and Athens. As they passed the breakwater at the entrance to Piræus, a man was seen diving into the sea. It proved to be Lord Byron, who afterwards joined the party for a time, when he had to bear a pressing attack from Lady Hester Stanhope on the low idea he possessed of female intellect.

From Athens she moved on to Constantinople, where she at once struck that note of courage and initiative which gained for her the respect and protection of the lawless tribes she afterwards visited. She vowed that, in spite of tradition, she would witness the Sultan's procession to the mosque. She rode to it, side-saddle, and the mere fact that she escaped insult or injury on the day is a good proof of her character. Leaving Constantinople, her party got shipwrecked off Rhodes, and Lady Hester, having lost all her clothes, joyfully accepted the oppor-tunity of donning male attire. She wore a silk and cotton shirt, striped waistcoat, short cloth jacket without sleeves, and a voluminous pair of breeches, with a sash bristling with pistols and knives, reinforced by a belt for powder and shot. She found some difficulty in arranging her hair under her turban, so eventually she shaved her head.

Lady Hester in the East

Everywhere in her journeyings in the Levant—then practically unknown territory—she was preceded by rumours as to her importance, and the strangest fables as to the objects of her journey gained for her a renown which fact would not have conferred. At Cairo she was received in state by the Pasha. He sent richly caparisoned horses to convey her and her suite to his establishment, whither she was preceded by officials bearing silver wands. She was apparently well worth receiving in this state. Picture a woman nearly six foot tall, of commanding features and considerable beauty, attired in

rich purple breeches and cloak heavily velvet embroidered, which had cost her £300. She was conducted to the garden of the Pasha's harem, and served with coffee in porcelain cups held in jewelled gold stands. Her host presented her with two Arab chargers. one of which she sent to the Duke of York, and the other to Viscount Ebrington. After many perilous adventures with the fanatical Bedouins, she set off on a stately pilgrimage to Jerusalem. She tound a final resting-place in the shadow of Mount Lebanon. She obtained from the Pasha of Acre the ruins of a village and a convent on the summit of a mount peopled by Druses. She there built herself a home, consisting of several houses surrounded by a garden, and protected by an outer wall.

Queen of Palmyra

From the picturesque point of view, her retreat in this lonely spot was almost worthy of her picturesque history. In the garden trellises covered with vines led to kiosks and sculptured arabesques interlaced with jasmine. The alleys were planted with fruittrees, the lawns with flowering shrubs, and here and there marble basins in the shade gave the touch of water needed in nearly every garden worth the name.

Here she intrigued against the British consuls in the district, induced the Druses to rise against Ibrahim Pasha, and endeavoured to strengthen the waning authority of the Sultan. She acquired almost despotic power over the district, and was venerated by all the natives, upon whom she showered charity. She gradually adopted Eastern manners and customs, and surrounded herself with a horde of slaves and servants, who were not expected to smile or be anything except obsequicus machines. She enforced her authority with much strong language and blows from a mace, but not with much success. The household slaves became impossible. They were filthy and dishonest, but so long as they were humble and Oriental she was

happy. The stories in Europe regarding this extraordinary woman aroused enormous interest, and all distinguished travellers in the East endeavoured to have an interview with the Queen of Palmyra. Lamartine was among these visitors. He was not greatly impressed by her, and describes her religious belief as being an ingenious but muddled mixture of the different religions of those around her. Kinglake and Prince Max of Bavaria also called upon her.

A Strange Belief

She loved to talk at people, and did so to excess. She liked her listener to stand while slaves filled the pipes or knelt around the room. She then imagined that she was an Eastern princess. "I have known her," says her faithful Dr. Meryon, "lie for two hours at a time with her pipe in her mouth (from which the sparks fell and burnt the counterpane into innumerable holes) when she was

in a lecturing humour, and go on in one unbroken discourse like a parson in the

pulpit.

One English visitor succumbed to the flow of her conversation, and fainted, and to the servants who came to attend to him, she said that he had been overpowered by shame in listening to the state of disgrace to which his country was reduced by its

Ministers. Dr. Meryon was the chief sufferer. He was completely devoted to her, and became almost indispensable.

Lady Hester Stanhope, in her mixture of religions, found room for the theory of the transmigration of souls, and kept a large number of cats, dogs, and particularly horses, in great comfort. For her horses she arranged a sort of superannuation scheme. It has been said that among the natives she inspired a feeling of veneration. This sentiment was largely mingled with superstition, and among the fables which Lady Hester loved to encourage, and finally ended in believing herself, was one to the effect that she was fated to enter Jerusalem as Queen of the Jews, at the coming of the Messiah. In the legend the Messiah is to enter the Holy City on a mare which shall be born saddled, and in the stables Lady Hester Stanhope kept a mare with a broad, deep cavity behind her shoulders, exa Turkish saddle.

This mare none was allowed to ride. She was always attended by two Arabs. Also in the stables was a silvergrey mare, with the sacred mission of carrying the Lady Hester as Queen of Jerusalem by the side of the Messiah into her city.

As the years went on, what Lord Rosebery has described as her "fierce eccentricity" became more and more pronounced. Her health gave way. Her charity ran her into

debt. She was robbed right and left. She got deep in the books of Levantine usurers, and, finally, Lord Palmerston had to appropriate the bulk of her pension for the satisfaction of these claims.

In that year she shut herself up in her house with five servants. The gate was built up, and none admitted. She died in all the armour of her pride and in the cold-



actly in the form of The beautiful and fascinating Lady Hester Stanhope, a remarkable woman, who at one time led the life a Turkish saddle.

Turkish saddle.

Turkish saddle.

Turkish saddle.

Turkish saddle.

ness of complete isolation from friends. Immediately the breath left her body she was forsaken by her servants, who stole everything they could carry, respecting only the ornaments upon her person. The place was found deserted by the British consul at Beirout and Mr. Thomson, an American missionary, who came at once to the deathbed. They buried her at midnight in the garden

THE ART HAIRDRESSING

Continued from page 3597, Part 30

WAVING. MARCEL AND PIN WAVING

By DAVID NICOL

Diploma of Honour at the Paris Exhibition, Coiffeur by Appointment to Her Majesty the Queen

The Value of Waving-How to Wave on Steel or Tortoiseshell Pins-The Origin of Marcel Waving-How to Marcel Wave at Home

To the woman who desires a really attractive, well-dressed head, waving is in-dispensable. By that I do not mean to lay down a hard and fast rule that every woman,

without exception, should always appear with her hair waved. By no means. There are certain types of beauty and mouldings of feature and figure that demand straight hair for the perfection of the tout ensemble. The statuesque, rather cold beauty that can stand a coiffure d la Vièrge, or a severe Grecian dressing, looks grotesque with fluffy, waved tresses, or with a lot of curls and puffs. It needs coils and smooth brushing.

Waving, in addition to other matters, needs discrimination. And the woman with classical features and heavy, dark hair, who tries to method of waving hair on fluff it and wave it, instead of letting it follow its own simple and severe lines, is

worse than foolish.

Waving is for the woman who wants to look smart, or the woman who wants to look dainty and fluffy, but not for the woman who makes a cult of the statuesque. Waving adapts itself equally well to the smart, brushed-up coiffure of the woman who is chic, or to the careless, fascinating fluffiness of the girl with simple frocks and dimples. It can lend a head that indescribable air of "chicness" that is so enviable in a certain type of woman; or it can add charm to the négligée lines and curves affected by an ingénue. If a classical, statuesque woman possesses heavy, smooth hair, let her leave it

as Nature intended it to look, and she will achieve perfection. But if a woman of the more ordinary, everyday type is the possessor of straight, lifeless hair, let her do all in her power to give it that waved fluffiness which will transform her appearance from mediocrity to

charm.

Waving is not all of the Marcel type; indeed, it is practically impossible for a woman to Marcel wave her own hair. But there are other ways of securing an excellent wave on the front and side hair; a wave which looks pretty and natural, and gives the hair just that support and substance which makes waving such a help in hairdressing. Every woman can wave her hair, if she wants to, on pins. These pins are of



An effective and simple

two kinds—the ordinary straight hairpin, rather long; and the tortoiseshell or horn pins, manufactured for this purpose, which can be bought quite inexpensively at any

good hairdresser's.

The method of waving differs slightly on the different pins. First, let us suppose an ordinary hairpin is to be used. Divide the front hair into moderate strands (the more hair in each strand, the wider the wave). Take one strand, and place the hairpin, with the and place the hairpin, with the prongs well divided, at the roots of the strand of hair, with the loop of the pin nearest the scalp, and the hair between the prongs. Hold the pin firmly with the left hand, and take the strand in the right. Twist it over each prong in turn, taking particular care to twist towards the face the first

time. If this is not done, the wave goes the wrong way. Continue twisting over and over each prong until the strand covers the pin in a sort of plait. (See illustration.) When all the hair has been used up take the two ends of the pin, and bend the left one towards the right, and the right towards the left. This crossing of the ends prevents the hair on the pin from loosening or escaping.

This method produces a flatter wave than that done on a horn or shell pin, but either of these waves are more crinkly than a Marcel wave. If the hair is left on the pin all night, or some hours, no heat is necessary; and when the pin is removed the wave will But if the hair is to be dressed im-

mediately, some flat pincher-shaped irons—as used for curls en papillote -should be thoroughly heated, and the hair pressed firmly between them. The pin can then be removed, and the wave is equally good.

To wave on horn or steel pins divide the hair as before, and place the pin, with the hair between its prongs, and the loop nearest the head. The hair is then taken in the right hand, and wound round and round the prongs. Again, care must be taken to twist it, the first time, towards the face. If this is done, it will be found that, as it is wound round the pin, the hair twists itself. But if it is turned away, it remains When the hair is covering the pia, in smooth rings, an elastic band fixed at the end of one prong is



How hair can be waved on a horn or steel pin. An elastic band, slipped across the pin, when the hair has covered it, will keep all in position

slipped across, and keeps the hair in position. This wave may also be left in all night, or pinched with hot irons, when it will be ready

for use in under five minutes.

These two methods of waving the hair are both quick and effective. They only mean ten minutes' work overnight, or the same extra time spent on the coiffure in the morning. And the result is a prettily waved head, which takes half the time to dress, and, besides looking softer and more attractive, remains in position and shape considerably longer than straight, flabby hair. Four pins should serve to wave the front and sides, and the back can be done in the same way if desired. I do not want ladies to think that this process—which needs no helper or maid—will give them the same appearance as a Marcel wave. It will not. But it will wave their hair,



How to achieve the Marcel wave. The comb must remain in the hair, for at the same time that the iron is pressing upwards, the comb draws the hair beyond downwards

instead of crimping it—the result of curlingpins and amateurish attempts with tongs. Let me warn ladies to beware of tongs. More harm is done to hair by injudiciously used tongs than would be believed. These pins, if used in the manner described, cannot possibly harm the hair; and they will produce a far more natural, wavy result than badly manipulated tongs or so-called "wavers." Indeed, they offer the nearest home-made approach to a Marcel wave.

The Marcel Wave

Marcel waving is the next thing to naturally wavy hair. Before M. Marcel made his name and fortune by inventing it, waving, of a natural kind, had been done by means of a comb and water. A comb, thoroughly damp, was passed through the hair a short

way, and then the finger was placed along the damp strand, drawing it up—following the lines of the comb. The comb was then drawn down, and the finger again followed it. This up-and-down process was repeated as much as necessary, and the hair remained in the rising and dipping waves indicated by the comb and finger. Of course, this method was both troublesome and difficult, and the waves also "came out" rather quickly.

How the Wave was Invented

M. Marcel, a Parisian hairdresser, one day wondered why the natural waves thus produced should not be accentuated with hot irons. This experiment he tried, and found it wonderfully effective. For some time he made his wave first with water, and then followed the same lines with the irons. And at last he adapted the up-and-down movement of the comb, finger, and water to the comb and hot irons alone, and achieved the Marcel wave.

When this enterprising coiffeur first opened his doors for Marcel waving, the competition was enormous. People waited hours for him to wave their hair, and actresses and society women bid against each other for first place. Many a lady, having offered 20 francs for the next turn, would arrive to find her place taken by somebody who had bid 30 francs. And so the game went on, and Marcel waving became the rage. At first, M. Marcel did not teach; but when he found that other hairdressers, having sent their wives, daughters, or assistants to be waved, were learning his secrets, he began giving lessons. Marcel waving has now become universal, and is practised by most hairdressers with—more or less—success.

To Marcel Wave at Home

Now, a good Marcel wave is very difficult to make, and can really only be done by a second person, standing over the hair in question. However, in case any ladies are anxious to try for themselves, or to get a friend to try for them (a wiser experiment this), I will give a few directions regarding the chief rules for Marcel waving. But I should like it to be understood that this desirable wave is only achieved, in perfection, after much practice, which is best done on a wig placed on a block, so that the operator can stand in front of it. The irons must not be too hot, and should always be tested on a piece of white paper. If they discolour it, they are too warm, and should be swung round in the hand or left to cool.

Place the irons in the hair quite near the centre or side parting, first running a comb, held in the left hand, through the hair, and lifting it slightly. Turn the hair half round the iron, pulling from the parting and pushing upwards with the iron. The comb remains in the hair, and at the same time that the iron is pressing upwards the comb draws the hair beyond downwards. This movement is reversed every time; and so, when the iron presses downwards, the comb draws the hair

3841 BEAUTY

upwards. This is the whole secret of Marcel waving, and gives a waved wave instead of a straight wave. The iron is then turned over to the further side of the hair it holds, which is then pressed towards the parting. This forms the raised wave. The iron then moves along a short distance—the wave may be large or small, as required—and repeats the same process, the comb always following and reversing the movement of the iron.

Waving the Side Hair

The wave must be carefully continued at the sides, in the same line as the front pieces. The irons must not start an entirely fresh undulation, but continue the other right round the head.

For a Pompadour dressing the hair is brushed back and waved straight across the forehead in exactly the same manner.

Success in home-made Marcel waving is difficult to secure; but if it is remembered that the comb is almost as important as the irons, and that a slightly agitated or nervous movement must be made with the fingers on the iron-handle, quite a successful Marcel wave should result.



A waved coiffure, distinguished for its admirable taste and adaptability to the physiognomy of the wearer Designs by David Nicol, 50, Haymarket, S.IV.



This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with:

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting

Heating, Plumbing, etc.
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc.

Furniture

Glass China Silver Home-made Furniture Drawing-room Dining-room Hall Kitchen Bedroom Nursery, etc.

Housekeeping

Cleaning Household Recipes How to Clean Silver How to Clean Marble Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

HOW TO FURNISH A SMALL FLAT FOR £100

SEÉ FRONTISPIECE

How to Secure Individuality in Furnishing—Following a Scheme or Period Throughout the Flat—The Hall—Dining or Living Room—Drawing-room—Bedrooms—Kitchen—Allowance for Sundries

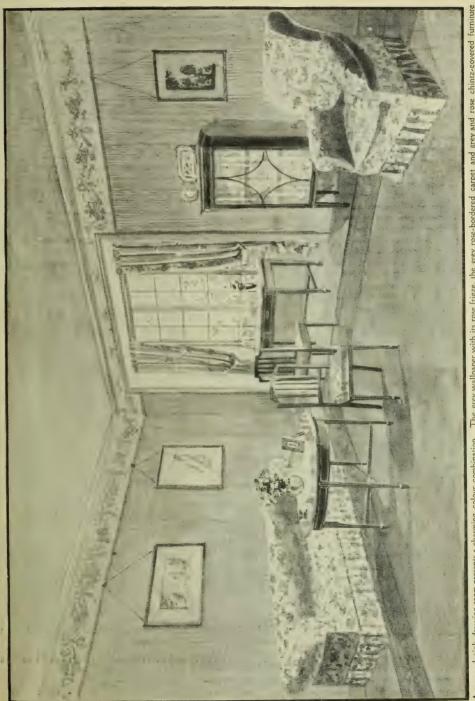
There are many ways of furnishing a small flat—the simplest course being to pay a visit to one of the large furnishing establishments, with the requisite sum of money, and to leave the matter entirely in the hands of the furnishers. The result cannot fail to be quite satisfactory, and all trouble and worry is saved, but, although the furniture may be good, and the general effect dainty and artistic, there will be little to indicate the individuality of the occupier. And individuality counts as much in furnishing as in dressing and all forms of decoration.

The model flats and houses are charmingly planned and arranged, but it must be remembered that the scheme of furnishing which is perfect in its right setting is not always adaptable to the flat or house where it is to be transferred. Take, for instance, window schemes. Dainty lattice windows, with graceful muslin hangings, are ideal for country cottages, but not altogether suitable for the small suburban house or flat. The windows of these are generally much of a pattern—the uninteresting "bow," or the flat window with wide centre-pane and two smaller side windows. For the latter casement curtains are always suitable, but for bow windows long lace curtains are more in keeping.

Blinds can generally be dispensed with when casement curtains are used, but, in view of the fact that flat windows often face other windows rather intimately, these should be chosen of some opaque material, such as casement cloth, preferably light in colour. A dark blind can always be added in the sleeping-rooms. Small brise-bise net curtains close to the lower sash of the windows are a further necessity in the bedrooms.

There is plenty of scope for individuality in furnishing a flat, for, although the landlord provides for the necessary papering and painting in the agreement, the choice of colour and design is left to the discretion of the tenant. This is a matter which requires very careful consideration and thought, for a successful background is half the battle, and paper and paint should be chosen to harmonise with the furniture. Pattern papers are best with plain floor coverings and curtains, and vice versa. The choosing of colours is largely a matter of individual It would be well, however, to observe the following excellent rule: always select warm tints for rooms with a northern aspect, and light, unfadeable colours in the sunnier south rooms.

Avoid overcrowding small rooms—it is better to have too little furniture—the more



A grey and pink drawing-room presents a charming colour combination. The grey wallpaper with its rose frieze, the grey rose-bordered carpet and grey and rose chintz-covered furniture produce an effect of daintiness and comfort, Such a room can be furnished for £25.

space there is in a room, the better the effect. In these days of clever reproductions, it is not difficult even for a comparatively small sum to follow some scheme of period decoration, and, indeed, it is often possible to procure bargains in genuine antique pieces of furniture. Papers and textiles are cheap also, and in these are reproduced old patterns to harmonise with the complete scheme of period furnishing. The revival in Queen Anne bedrooms just now has introduced a very moderately priced Queen Anne chintz and wallpaper, which is an exact copy of an old floral chintz of bygone days, and entirely in harmony with the graceful designs in walnut furniture which came into fashion in the reign of William and Mary.

A Jacobean dining-room might be arranged very successfully and inexpensively, for reproductions in old oak are quite reasonably priced, and a Jacobean wallpaper may be purchased for about half-a-crown a piece. In a flat where there is only one receptionroom, it would be quite a good idea to adopt a Jacobean scheme of furnishing, which can

be carried out for about £30.

In considering the furnishing of a five-roomed flat, for which the sum of £100 is available, it will be better to select a simple scheme of modern furnishing, as period decoration would entail a little more trouble and expense, and the necessity of economising on some of the rooms

Roughly, this gives an average of £20 a room, from which must be deducted a sum for furnishing hall and bathroom.

Furnishing a Flat

Small flats are for the most part designed upon one of two plans-either with a hall upon which the outer door and all other doors open, or with a corridor leading along the entire depth, with rooms off upon one side.

In either case, there is generally more entrance space than in a house of the same accommodation, and as the entire traffic must pass all doors, it is better, in the case of a long passage, to have a quietening floorcloth, or linoleum, with a mat for a square hall. A good, coloured "cocoa" matting, or one of the many hempen floorcloths which are made to sustain wear and to look warm and comfortable, makes an excellent beginning, and the colour scheme can be further enhanced by a plain paper of harmonising shade, and good white or light paint upon the woodwork. Soft green is a very good hall colour for paper and floor-covering. This might be plain, or in some small, conventional pattern for the paper, and a plain cord carpet for the passage.

Very little furniture is needed for this part of the flat-a simple oak piece which combines hat-rack, hall table, and umbrellastand, is useful, or, if there is a recess out of sight, a hanging place can be made there, and a chest with seat top looks well, and comes in handy for storage of odd things.

If the entry be dark, as is sometimes the case, the walls should be papered in a light, cheerful tone, and the woodwork painted white. If the entry be well lit, a few simply framed etchings, photographs, or engravings hung at eye height at regular intervals add interest, and it is also sometimes convenient to have a curtain screen half-way down such a corridor, and to make privacy when the front door is open.

Flats are designed to economise space and labour, and there is no room for lumber. and nothing is more trying than to be dodging furniture wherever one moves. Comfort and service should be the main

idea of the furnisher.

Dining or Living Room

Supposing the dining-room walls are hung with a plain silk fibre or a coarse linen canvas paper in a light buff shade, having a frieze 21 inches deep above the picture-rail, dark oak paint would be an attractive finish, and a brown linoleum surround to an Indian tapestry carpet in dull fawn and red would look quite admirable with oak furniture. The casement curtain might be in the light buff tone of the wallpaper.

The approximate cost of furnishing such

a room would be as follows:

a room would be as ronows.			
	£	S.	d.
Tapestry carpet	2	0	0
Linoleum surround	0	12	0
Oak dresser and sideboard combined	7	18	6
Gate-leg table (oak)	2	10	0
Two oak rush-seated chairs	I	II	0
Easy-chair, tapestry covered	2	10	6
Two oak armchairs, rush-seated	2	5	0
Small table	0	8	6
Two pairs casement curtains with loops	0	10	6
Kerb	0		6
	0	7	
Fireirons	0	4	6
Coal cauldron	0	3	6
Hearthrug	0	IO	6
			_
	22	I	0

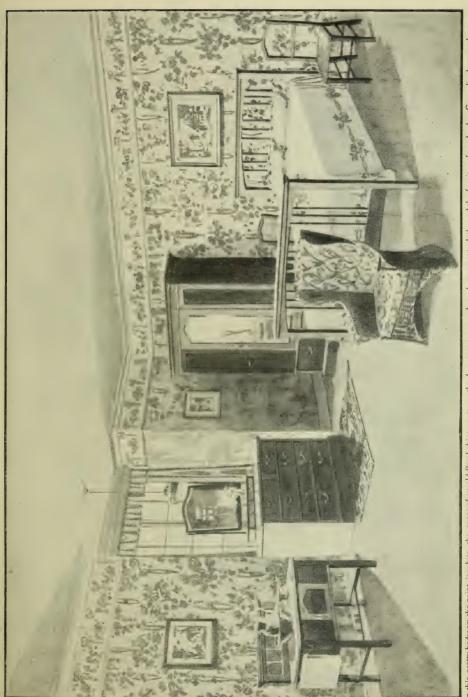
One or two prints or photographs in dark frames are all that will be needed for this room, and for ornaments old blue china would be in harmony. An oak dwarf bookcase, at a guinea or thirty shillings, should be included in the dining-room furniture.

Drawing or Sitting Room

A grey and pink drawing-room is quite one of the most charming colour combi-nations. The paper might be grey-striped with a rose-crown frieze, and the woodwork painted in ivory colour. The grey carpet, to harmonise, should be rose-bordered, and the curtains should be also of soft grey, appliqued with roses. A Chesterfield and one large armchair, covered in a grey and pink chintz, and a few pieces of Sheraton are all the furniture needed for this room.

The cost of furnishing works out as

follows:		
#	S.	d.
Axminster carpet	II	0
Grey linoleum surround	010	0
Two pairs rose-appliqued curtains 1	15	6
Chair with loose cover 3	3	0
	5	0
Sheraton inlaid centre table 2	5	0



In this pretty bedroom the paint is white, the paper of an old floral chintz pattern, the hangings cream coloured casement cloth, and the furniture fumed oak. Green linoleum or Japanese matting linoleum will be the most suitable floor covering. The entire cost of furnishing should not exceed £20

Sheraton writing table Two Sheraton inlaid small chair	• •		£ 2	s. 6	d. o
tapestry covered		• •	Ι	19	0
Hearthrug			0	17	6
Sheraton cabinet			1	19	6
Black kerb			0	7	6
One set black-and-brass fireirons			0	5	0
Coal cauldron			0	3	3
			24	7	3

First Bedroom

In this, the larger bedroom, the papering might be in an old floral chintz pattern, and the paint white. Linoleum is quite the most sanitary form of floor covering. This might be a plain green, or the Japanese matting linoleum, which is light and effective. Cream-toned casement curtains will be found the most serviceable if this room is at all sunny, and fumed oak furniture is more durable than white in a town flat.

						£	S.	a.
About twelve yas	rds	of	linol	eum,	at			
is. 6d. a yard, wo	ould	cost	t			0	18	0
Pair of casement cu	urtai	ins				0	7	6
Two rugs, at 6s. 6d	. eac	h				0	13	0
Five-piece toilet se	t					0	12	6
Wicker chair						0	8	9
Fumed oak bedroo	om s	uite	, con	npris:	ing			_
wardrobe, washs	stand	d, di	ressii	ag-ch	est.			
and two chairs						9	15	0
4 ft. 6 in. bedstead.						2	-	0
market and the second s						I	1	0
Wool mattress					0 9	2	0	0
FD 111						0	8	6
D. 1. C.						0	8	. 9
T 1 1 1 4		0.8				0	-	0
O 11 / 1 1	,					0		3
TZ 1	6. 0		* 5			0	5	9
			* 5					
						20	0	0
						20	O	0

Second Bedroom

A green room is always restful. With a Japanese paper, having a green cherry-blossom pattern on a grey-white ground, and a plain green linoleum and casement curtains of cream, this would form an effective setting for fumed oak or white or green-painted furniture. It would be economy to select the same linoleum for both bedrooms. Cream casement curtains (or white-grey), to tone with the wallpaper, might be chosen.

A green-pa	inted	he	droo	m c	mite	of	25	υ.	CA.
wardrobe									
washstan						two			
cane-seat	ed cha	airs v	vould	l cost			7	5	0
3 ft. green in	on be	dste	ad				I	12	0
3 ft. wool m	attres	S			4,4		0	17	6
3 ft. bolster	4.79						0	5	6
Pillow					0.0		0	4	3
Linoleum				4.9	* a		0	12	0
One pair cui	rtains				4.0		0	7	6
Small table				0 0			0	5	0
Kerb			0 0		4 0		0	5	0
Soiled linen	baske	et		0.0			0	5	0
Toilet set			4.4				0	7	0
							-		
							12	5	9

A box-ottoman will cost about a guinea.

Most modern flats are fitted with bathrooms. A blue-and-white tiled paper is cool and clean for this room. Curtains are seldom needed, as the window-glass is opaque. The bath-room is always small, so about 10s. should be sufficient to spend on a cork carpet covering, and perhaps 5s. for a towel-rail, small mirror, and bathmat. Total, 15s.

Hal

Ten shillings also might be estimated as the cost of covering a small square hall with brown parquet linoleum:

1	1					£	S.	d.
Linoleum		. :			 	0	IO	0
Cocoa mat					 	0	5	6
Three door-	mats				 	0	10	0
Fumed oak	hat-a	nd-c	oat 1	rail	 	0	6	9
Umbrella-st	and				 	О	5	3
						I	17	6

Kitchen

We are now left with the kitchen, the equipping of which will need a longer bill than most people anticipate, but a good deal can be saved by avoiding services and buying the necessary cups, plates, and dishes for a small party only. A table and two chairs are about all the furniture needed, for dressers are always fixtures. A good light sanitary paper should cover the walls, and black-and-white-tiled linoleum the floor.

white-thed imoleum the hoor.			
	£	S.	d.
Allowing say, 14 yards of linoleum, at			
is. 6d., the cost would be	1	I,	0
4 ft. table	0	13	6
Two chairs	0	5	8
Fender	0	5	6
Cretonne curtains	0	5	6
	2	II	2

An additional sum of £5 must be allowed for utensils, as it is a bad policy to economise on these. The small scullery is generally fitted with a plate-rail, and a dust-bin is also provided.

	S	umm	arv					
	_					£	s.	d.
Dining-room						22	I	0
Drawing-room						24	7	3
First bedroom						20	0	0
Guest's room						12	5	9
Bathroom					• •	0	15	0
Hall						1	17	6
Kitchen			6.3	0.0		2	II	2
Kitchen utensils			• •	• •		5	0	0
Der ettemen en	d ha	1	~~ ~4	- (-	T 0	88	17	8
Box ottoman an						_	_	_
each, if purcha	sea	• •	• •	• •		2	2	0
						90	19	8

It will be seen that quite a good little flat can be got together, furnished for a little over £90, leaving a comfortable margin towards household linen, china, glass, and cutlery.

ON BEDS AND BEDDING

By THE HON. MRS. FITZROY STEWART

Brains the Best Ingredients to Use in Work—The Importance of having a Comfortable Bed—Dangers that Lurk in Cheap Bedding—The Elaborate Processes of Mattress Making—White Bedding v. Black—Bolsters and Pillows—An Expanding Bedstead—Hangings and Coverlets—The Continental Care of Bedding and Its Advantages

"What do you mix your paints with, Sir Joshua?" inquired a friend of the

famous artist.

"Brains, sir," was the laconic reply. And there can be no doubt that most things would be better made if, in the making, they were mixed with the same precious ingredients.

Certainly the above doctrine applies with much force to the all-important subject of

beds, bedding, and bed-furniture.

Some wiseacres declare that we spend too much time in bed, and write of the golden hours that many of us waste in unconsciousness. This may be so, but in our strenuous age a good night's rest is one of the first necessities of existence. And most of us will agree that the comfort of one's couch has much to do with securing this same. To obtain it we must acquire a certain knowledge, and be ready to spend time, trouble, and money on the enterprise.

According to my wont, I have been the round of the shops, and can give my readers the best results of my peregrinations.

Dangers of Cheap Bedding

First, we will take a look at what should be avoided. Even when economy is an object, there can be no doubt that a socalled cheap article is, in the long run, the most expensive. If one buys "cheap" bedding one may save a few shillings, but one stands to lose in both comfort and safety.

By the use of a smart-looking cover, the poorest and commonest articles can be made to seem the equal of the best and finest productions. In this lies the danger of low-priced bedding. For it must be remembered that the old term, "buying a pig in a poke," applies with much aptness to the purchase of beds, mattresses, and pillows. For instance, a cheap mattress is a menace to health as well as a source of discomfort. Few of us think of the inside of our mattresses. Their composition is quite unknown.

Unless one goes to a good shop and buys a reliable article, one must not shut one's eyes to dangers of a most unpleasant description. Common bedding is filled with "hair" or flock. The hair is often composed largely of vegetable fibres, stiffened by a certain amount of pig's hair, the whole mixture being dyed of a dense blackness. This mixture, instead of being "carded," is

rendered short and lifeless by machinery.

But now comes the most deadly danger.
Cheap flock is made from rags—any sort of rags—picked up anywhere, which are put into the flock mill just as they are received, without disinfecting, and, more often than not,

without even washing! In an examination of samples taken from one of several thousands of beds in use in a certain big city it was found that nearly five-sixths were filled with flock that was teeming with microbes. The results of a chemical analysis of the material are indescribable.

The Perfect Mattress

A perfect mattress is a work of art, and its making a most intricate matter. The hair used undergoes a severe preparation. It is first scientifically sterilised, and its fats and impurities are most carefully removed. An exceptional springiness is the result of an elaborate process of "curling," and wonderful softness is obtained by finger manipulation of the hair after the abovementioned cleaning has been completed.

The hygienically treated hair is stranded into long cables when moist and pliant, a permanent "curl" being obtained by prolonged heating and preserved by careful "carding." When unravelled, the hair so treated resembles minute watch-springs, and has the same marvellous property of recoil. This quality makes the finished bedding soft

to the touch and so responsive.

The wool for good bedding is as vigorously treated. It is cleaned by special processes, "masticated," as it is called, by special machinery, and "carded" into a fleecy softness. Long white wool is used for the best mattresses—natural white wool, not rendered dull and lifeless by bleaching, as is the common custom.

Coverings of Beds

But it is not enough to have the best quality of materials. The right use of them demands care, thought, and experience. It is quite possible to have "too much of a good thing"—even good wool or horsehair in bedding. And the coverings of beds and mattresses need much care in the making. For instance, ticking from which the materials escape is a feature of poor workmanship. And the stitching—upon which hangs the life of a bed—depends upon the conscience of the worker.

In a word, time, thought, and trouble are what the buyer pays for; and the watchword of all good trade is as follows: "Principle in manufacture and the manufacturer." The best bedding in the world

can be secured in London.

Box-spring mattresses can "give points and a beating" to the wire-spring articles of former days. The price of a good mattress for a single bed of three feet six inches would be about £3 Ios.

There is another first-class invention. This is a patent form of box-spring mattress, made in three parts for the sake of cleanliness and portability. It has no top stuffing to afford a nest for moths—another strong point in its favour. This is also somewhat expensive, but those to whom economy is an object can procure a good box-spring mattress of the ordinary sort for two guineas.

Bedding de Luxe

White bedding is the bedding de luxe, and consists of white horsehair, white wool, and white eiderdown.

The horsehair used should be fine, long, and carefully curled and "carded." At the time of writing the price of the best hair is

about 9s. a pound.

White bedding is the rule, but there seems to be a difference of opinion as regards the use of white instead of black horsehair. expert says that for his own part he would prefer a mattress made of the best black horsehair. And for the following reasons. As already stated, in cleaning the hair every particle of animal fat has to be removed with strict care, and if the hair is dyed black, the dyeing process makes an extra safeguard in this direction.

Black hair, owing to being in less demand than white, is much cheaper, and can be had

from 3s. 6d. a pound.

White wool only should be used in bedmaking, and should be of the best quality obtainable. It ought to be the natural white wool, and not have been rendered dull and lifeless by bleaching. The price of the finest wool is about 7s. 6d. a pound; and in Paris, where the fancy for choice bedding is perhaps carried to an excess, the best wool runs from 8s. to 10s. a pound. a good quality can be secured in London from 2s. 6d. a pound.

The French Mattress

The comfort of one's bed depends upon its mattress. An excellent article is what is known as the "French mattress." This has three layers of material. First comes an inner layer of fine, long horsehair, with, on each side, an outer casing of long white wool, that serves to make the bed soft, easy. and comfortable. The central stratum of hair prevents the wool layers felting down into a firm mass, and gives to the soft, fleecy wool just that amount of elasticity which is required to make one of the most comfortable beds that can be imagined

This sort of mattress is made in the French style, and with fewer ties than an ordinary English mattress; also it has a soft edge, not "quilted" or stitched up, as in the everyday

article.

The best bed ever made is, in my opinion, "Woodstock" mattress. This is a mattress of fine, long horsehair, having on either side a thick pad of the finest eiderdown. This layer of down forms a soft surface, and produces the softness of a feather bed without its undue warmth and its

unhealthy mass of material. The price of a "Woodstock" mattress for a single bed would be just over £5, and a good French mattress of the same size would cost about £2 2s.

Ordinary wool mattresses can be had from Linen and not cotton ticking should be used for mattress covers, but the best mattresses are covered with swansdown.

Bolsters are made of fine feathers, and in these there have of late been several improve-

ments.

The so-called "pillow-bolster" is the old round-end bolster, but is cut wide and deep, with flat pillow-ends, so as to give a wider

surface for the support of the pillow.

Opinions on pillows are many and varied. Most of us prefer a down pillow, for the sake of its softness; on the other hand, some people—men especially—like a pillow of extreme hardness

To my mind there is a happy medium, and this can be obtained by a mixture of down and the finest feathers. The best eider-

down costs about 8s. 6d. a pound.

A Patent Pillow

The "Hair-Down" pillow, a patent, is a useful invention.

It contains a layer of down on the outside, which gives a pleasant sense of softness, and an inner case filled with fine horsehair that supplies the desired amount of firmness.

The question of sheets is one easily settled. Fine linen sheets are the best, and these can be trimmed with lace or embroidery. But a few wealthy faddists prefer silk sheets, as being less cold to the touch in winter.

Blankets should be of the finest white wool,

and of the best make and quality.

The styles of bedding here described are unrivalled for luxurious comfort and daintiness. But they must be written down as expensive. However, at all the best shops another and cheaper style of bedding can be procured, which is equally good in the important points of purity, texture, and hardwearing qualities.

Bedsteads

Wooden bedsteads have of late come much into favour. They were at one time disliked from the fear of insect pests which might be secreted in their various sections. But this evil has been avoided by the use of iron fittings, and by a different form of construction.

Iron and brass beds are, however, still in general use, and artistic specimens of these latter can be procured in certain of our

London emporiums.

As regards the shape of beds, we have of late become more sophisticated. The simple style, made with a low rail at head and foot, has now fallen into disfavour. What is known as the French or tester-shaped bed is preferred, and some of us even have adopted the old-world four-poster.

Huge beds, of which the great Bed of Ware makes an historic example, are out of date.

A modern contrivance that is useful

is an expanding bedstead. This is at once a single and a double bed, for, by means of hinges and folds, it can be contracted to hold only one, or expanded to make room for two or, indeed, one might say for half a dozen. This can be done by a touch of the hand, and in the course of a couple of minutes.

Bed Hangings

Many people prefer nowadays to sleep without any sort or kind of bed-hangings. But there can be no doubt that some kind of curtain, if well arranged, adds much to the comfort and beauty of one's apartment. The question of material is a wide one, and must depend on the aspect of the room, and on the nature of the carpet, wallpaper, etc.

If the colour of the latter is decided, white dimity curtains make a good contrast, and have an excellent effect, especially if the colour that surrounds them is repeated in the form of braid at the edge or in some other style of trimming. In large towns, however, white curtains are soon soiled, and it is better to have a pale-coloured wallpaper and curtains of serge or of chintz or cretonne.

Brocade curtains, on account of their cost, need not be described in detail in this article.

Coverlets also are worth careful considera-In winter eiderdown quilts are highly These are now made in all colours, desirable. styles, and qualities. White cotton coverlets, too, are used often, and some in cotton printed with colours may be set down as pretty, artistic, and serviceable. Coverlets of a richer kind can be made of silk or satin, gold-braided or hand-embroidered; or else in thick brocade, with a coarse lace appliquéd on to the surface.

Finally, a word must be said as to the renewal of mattresses and bedding. French and German housewives surpass us in this

particular.

Abroad, a man comes to the house once a year, takes each bed into the garden-if there is one—or else removes it to his own abode. He unpicks it, removes all the wool and hair, which he picks to pieces—" teases," as it is called—with his own hands, replaces, sews up again, and then returns the bed, renewed and refreshed, the same evening. It is true that a good English wool and horsehair mattress keeps its shape much longer than the more loosely made foreign ones, but all the same, the best of mattresses should be cleaned and renewed at least once in every two years.

Airing Beds

The half-hour's airing, too, which is usually given to a bed in the morning is not enough to keep it in a fresh and perfect condition. sun and air bath should be given to bedsanother good custom that we may adopt from our French and German neighbours. If a garden is available, a bed might be put out in it in the sunshine, but such a practice as this would shock the ideas of Mayfair and Belgravia. After all, there are things that they do better on the Continent.

ECONOMY HEATING

Why some Open Grates are Wasteful-Points of an Economical Grate-Well Grates-Slow Combustion, Canopy, and Dog Grates—The Nautilus—Some Other Useful Patterns—The Mantelpiece

THE wastefulness of the open grate has been alluded to already (page 3726, Vol. 6). Its more obvious faults are

Badly designed setting, by which the grate is much too far back in the flue opening, causing loss of radiant heat by the screening effect of the sides.

Bad form of grate-back, causing the heated gases to escape in a backward and upward direction before parting with their heat

Iron surfaces in contact with the flames, leading to loss of heat by radiation in the wrong direction.

Faulty design of bars, allowing the coal to fall through, and causing too rapid and therefore wasteful combustion.

These defects are common to most of the older types of grates, and to a certain proportion of modern ones.

The Efficient Grate

The points which should distinguish an efficient and economical open grate are:

It should project well into the room, so as to allow the heat to radiate over as wide an angle as possible.

The grate-back should be vertical or inclined forwards, and of sufficient area to become useful in abstracting heat from the

gases which pass over it before they enter The heat thus abstracted will be the flue. radiated into the room instead of escaping up the chimney.

All surfaces in contact with the coals and heated gases (bars, of course, excepted) should be of fireclay, to prevent loss by radiation in a backward direction.

The bars should be set closely together. Air should be excluded from beneath the fire, either by the use of a solid bottom, or by a closely fitting ashbox.

The fire should be as near the floor-level

as practicable.

The diagrams illustrate both sets of points.

Improved Designs in Grates

So many improved designs of open grate have been introduced to notice in recent years that to enumerate them alone would occupy too much space. A careful review of their main features shows that they embody, in a more or less efficient form, the whole of the points just mentioned, though certain types have features peculiar to themselves.
A few examples will be considered.

Possibly one of the most economical of open grates, and one that has much to recommend it on the score of simplicity and

good appearance, is that called the Teale grate. The principal feature of this grate is the absence of all superfluous ironwork. The back and sides of the fireplace are of firebrick. The firebrick back leans forward over the fire. The front bars, bottom grid, and ashpan, or "economiser," alone are of iron, and the front bars are narrow. vertical, and closely spaced. The appearance and construction of this grate are shown

An old and wasteful type of grate, showing how the heat escapes up the chimney, owing to the backward slope of the grate-back

A modern and more economical form of grate. The heat is deflected into the room, the grate-back being inclined forwards

clearly in the elevation and sectional diagram.

The well grate. This is otherwise known as the "front hob fireplace" and the "fire on the hearth" grate.

It's main characteristic is the absence of bars, the fire being made on a removable iron grid, set slightly below the level of the raised hearth. space below the grid communicates with an adjustable air opening in the side or front of the hearth, through which the fire draws the air it needs for combustion.

These grates are cheerful in appearance, and are perhaps the most economical and easily managed open fireplaces to be had.

The Teale grate, one of the most economical of open grates. There is no superfluous ironwork, and the back and sides of the fireplace are of firebrick

With framing of glazed bricksor tiles, they are costly. But if built up of ordinary good brickwork. and with cast-iron framing, they cost no more than other and less efficient grates.

An adaptation of the well grate principle, in which the raised hearth is dispensed with, the air regulation being effected by means of a perforated iron "economiser," is sold under the name of "The Barless" grate, and is said

to be as economical in use as its prototype.

Slow Combustion Grates

This term is applied to all fireplaces in which means is provided for shutting off the air supply from beneath the fire by a fixed or removable screen or "economiser."

Canopy grates are provided with a metal hood arranged to slide upwards or swing outwards for the purpose of regulating the flue opening. This device is useful as a "blower," to control combustion in the grate, but is not essential if the flue shaped ar properly and portioned in the first instance, and there are other means of regulating the draught.

Another appliance, which is designed for the same purpose, is a fire regulator. which effects the adjustment of the flue opening with greater facility, and is said to give perfect control of the combustion. so that the fire may be made to burn feebly when the room is not occupied, and at once be restored to briskness when desired. The construction of this device is

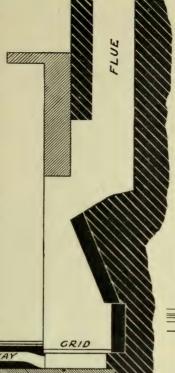
coke, or wood. It is practically a closed stove in disguise, and has the objection that highly heated iron surfaces are exposed to the air of the room.

Some other Types of Grate

The Eagle grate is of the ordinary slow-combustion type, but is provided with sliding doors, by which the flue opening may be partly or entirely closed. These doors act as blowers, giving a wide range of control of the combustion, and enabling coke and other refractory fuel to be burnt. Their defect seems to be that when the doors are in use, and the combustion most intense, the bulk of the heat must be drawn up the flue.

Two types of grate occasionally found in old houses, and not therefore of recent design, deserve notice, because they both embody excellent features, and where they are found they may well be retained.

The first is the Leamington fireplace, which has much in common with some of the newest types of grate. The position of the fire is near the hearth, and its setting is between two brick or tiled cheeks, the flue opening being situated high up.



Section of the Teale grate, showing the forward tilt of the firebrick back and the method by which the grid and airway are contrived

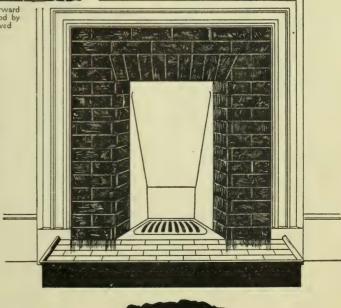
clearly shown in the sectional diagram.

The dog grate. This is practically a fire-basket to stand on the hearth. Its quaint, unusual appearance may commend it to some persons, but as an economical grate it has doubtful value, as it is innocent of any means for regulating the combustion of the fuel, and the absence of any large firebrick surfaces makes it a bad radiator. Its efficiency depends to some extent on the construction of the flue and its back approach.

If the latter be tiled and its surfaces be disposed so as to act as reflectors, some of the waste heat may be gathered up and utilised. These grates are more suited for the burning of wood logs than for coal fires.

The Nautilus grate, so called from its shell-like form, is stated to be economical in use and to be capable of burning coal,

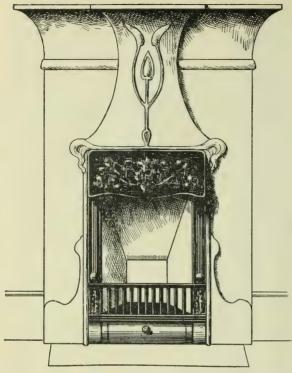
REGULATING SLIDE



The well grate, in which bars are dispensed with, the fire being made on a removable grid below the level of a raised hearth

REGULATING

- GRID REMOVED



An ordinary canopy grate, in which a metal hood is arranged to slide upwards or swing outwards to regulate the flue opening and thus control combustion

From what has already appeared in regard to the good points of a grate, it will be seen that this arrangement is simple and economical.

The Staffordshire fireplace is constructed on somewhat similar lines, but the back is a plain flat surface. This brings the fire well out into the room, giving a very wide angle for the heat rays to pass out.

The Mantelpiece

The frame in which grates are set may form part of the grate structure, as in the Teale grate already described and illustrated, or it may be a separate affair, built around the grate proper. It is, in the main, a decorative feature, and, as such, will not be treated at length in the present section. It only need be said that, whatever its material or design, it should accord generally with the other architectural features of the room. and that no part of it should project in such a way as to intercept the heat rays of the fire. This applies not only to the sides, or jambs, but also to the shelf, which if too wide may cut off a very sensible proportion of the heat which otherwise would pass upwards to the ceiling and warm the air.

The behaviour of radiant heat has already been described (page 3726, Vol. 6), and here it may be added that its effects may be felt, not only when it strikes our bodies, and there becomes sensible heat, but when it warms us indirectly by first impinging upon the walls and ceiling, and raising their

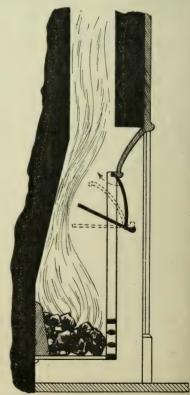
temperature, whence it is dispersed partly as reflected and partly as convexed heat.

Materials for Mantels

Wood mantels, being bad conductors of heat, do not themselves become over-heated, and on this account are preferable to cast iron ones, but unless they be made of well-seasoned and dried wood they are liable to crack and warp under the influence of the warmth.

Cast-iron mantels are now very popular, and are produced in tasteful designs. They are low in cost and very durable, their only disadvantage being a tendency to become heated. This may sometimes result in inconvenience, as, for instance, when the heat is conveyed by a metal candlestick to the candle and softens it, or when a piece of sealing-wax is inadvertently left upon the shelf, to be afterwards discovered as a flattened disc.

Marble, stone, slate, and such materials are for those who like them. They have no special virtues in relationship to the efficiency of the grate, and are more often than not devoid of decorative character, though sometimes of interest to the geologist.



Dr. Lee's regulating canopy, by means of which a perfect regulation of the combustion can be obtained

Removing Refractory Stoppers and Corks





An iron skewer, if manipulated carefully, will be found a good means of extricating a broken cork from a bottle



A cork can be removed from the inside of a bottle by looping a piece of string round it and then drawing it upwards. The operation is easier than it appears





When drawing a cork one finger should be placed on it, as seen above. If this is done, the corkscrew will not drag through the cork



To remove a refractory stopper, loop a piece of string round the neck of the bottle and pull it backwards and forwards. The frictional heat will cause the opening of the bottle to expand, and the stopper can be removed with ease



CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

The Baby Clothes How to Engage a Nurse Preparing for Baby Motherhood

Should Know, etc.

Girls What Every Mother

Education How to Engage a Private Governess English Schools for

Foreign Schools and Convents Exchange with Foreign Families for Learning Languages, etc.

Physical Training

Use of Clubs Dumb-bells Developers Chest Expanders Exercises without Apparatus Breathing Exercises Skipping, etc.

Amusements

How to Arrange Children's Party Outdoor Games Indoor Games How to Choose Toys for Children The Selection of Story Books. etc.

FANCY DANCES ROR CHILDREN THE GAVOTTE

By MRS. WORDSWORTH, Principal of the Physical Training College, South Kensington The Origin of the Gavotte—Connection with the Branle—The Gavotte in France—Madame Vestris's Gavotte—Some Quaint Characteristics—An Effective Gavotte for Children



Fig. 1. Step 1. The beginning of the gavotte step: each dancer has a foot extended Photos, Martin Facolette

THE gavotte is one of the oldest figure dances in the world's history. Originally it an offspring of the branle, and this dance, which was popular down to the seventeenth century, was probably the most ancient of all figure dances. It was accompanied by singing, and the dancer always embraced his partner when the refrain was repeated at the end of each couplet.

At first, the gavotte was titled the "Gavotte-Branle," with the following curious instruction: "In this measure the damsel is not to be lifted; nevertheless, she is to be kissed."

In the gavotte proper, not only did the leading couple choose and kiss the lady and gentleman who were to lead after them, but the leaders generally embraced all the dancers, one after the other. In "Sandrinlou Vert Galant, there is an account of gavotte in which little presents were given to the dancers instead of kisses. This seems



Fig. 2. Step 2. The mirror step. The dancers hold their right hands so as to represent a mirror through which each one looks

an early instance of the custom since so popular in cotillons.

The gavotte is a dance in dainty rhythm, considerably livelier than the minuet or pavanne. A capital arrangement, suitable in every way for drawing-room or stage use, is the Kaiserin Gavotte. This fascinating dance comes from Berlin, where it has been, and

still is, danced at Court with great success. The Gavotte de Vestris, probably the best known of all gavottes, is a difficult dance, composed by Madame Vestris, and frequently danced by her when she was at the zenith of her fame. It can only be performed effectively by those who possess very neat execution, and is, therefore, perhaps best left to professional dancers.

The gavotte, which became the rage in France during Louis XIV.'s reign, reappeared with Marie Antoinette, and again after the Revolution. The gavotte was the favourite Court dance under Louis XVI., and throughout the ministration of the Directory. "By the term gavotte, properly speaking," writes Madame Laure Fonta, "we must understand the dances in short parts, in

which good, merry dancers vary the movement in the most fascinating fashion, even mingling with the genuine duple rhythm the triple rhythm of Mme. Gaillarde."

But this bright, sparkling dance was modified, like so many others that have undergone the influence of time, and found it degenerating rather than improving. In the eighteenth century it had points of resemblance to the minuet. It became languid and gliding, rather solemn, and somewhat pretentious. Vestris tells us that the gavotte step consisted of three steps and an assemblé. Littré says that "the step of the gavotte differs only from the natural step in that one springs upon the foot which is on the ground, and at the same time points the toes of the other foot downwards. This is the sole indication that one is dancing and not walking."

The air of the older-fashioned gavotte, as well as those of the present day, was in duple time. The pace was moderate and graceful, sometimes even tender and slow. It was divided into two parts, each of which began with the second beat, and ended with the first, the phrases and rests recurring with every second bar. Famous and wonderfully popular gavottes were written for the stage by Glück, Grétry, and many other composers.

The gavotte had quite lost favour, save at the theatre and among professional dancers, when Marie Antoinette restored it to fashion by endowing it with the seal of her approval. It is well known that this ill-fated, graceful Queen danced the minuet to perfection, but she excelled in the airy, fascinating movements of the gavotte. Marie Antoinette was delighted with the music, or the air of a gavotte, which Grétry composed in his opera "Céphale et Procris," and



Fig. 3. Step 3. The mirror step (continued). Dancers step apart, each looking over her shoulder at her partner



Fig. 4. Step 4. The back to back movement, repeated four times in a circle

frequently desired the inclusion of the dance at State balls. The gavotte rose in public favour as rapidly as it had fallen, and, under the Royal patronage, became the fashion at society balls and all grand functions.

At the same time, gavottes, in rather lighter and more tender rhythm than those

pertaining to the Court, were greatly in vogue among the people generally. Fertiault, in his "Histoire de la Danse," describes the gavotte as follows: "Skilful and charming offspring of the minuet, sometimes gay, but often slow and tender, in which kisses and bouquets are interchanged."

All the evidence of the

steps and history of the gavotte point to the fact that it was closely akin to the simple branle in its original form, owing, indeed, its entire origin to this popular country mea-

sure. After being in favour for six centuries, the gavotte still retained the first three steps of the branle—unaltered and in their entirety— when it was revived under the Directory, and at the beginning of the last century.

"In 1779," writes G. Lenôtre, "we catch a glimpse of Marie Antoinette at the opera ball. She had been once before with the King, who encouraged her to go again in strict incognita. The Queen accordingly left Versailles without any of her suite in attendance, and at the barrier hastened into a hired carriage to avoid recognition. Unfortunately, the conveyance thus honoured was very old, and extremely ramshackle. Having gone quite a short distance, it broke down while still some way from the Opera House. The Queen, with the solitary lady who accompanied her, was forced to retire into the nearest house, which happened to be a silk mercer's shop.

"Here she waited for some time, without unmasking, so the inmates never knew the identity of their visitor. It was discovered that the carriage was past mending, so the first hackney coach that came by was hailed, and Marie Antoinette arrived at the ball in this humble equipage. There she found several of her household, who had come on separately, and remained the whole evening masked, dancing several gavottes in the delicate and charming manner for which

she was justly famous."

In England the gavotte was never quite so popular as the minuet, but was greatly danced at the end of the eighteenth and beginning of the nineteenth century. At Bath, Beau Nash presided in the Pump Room over many gavottes danced by the youth, beauty, and fashion of the day. Most of its French piquancy and charm remained in the dance, as seen in England; it seemed impossible for anybody to rob it of the quaint, elusive charm so essentially its own.

The gavotte requires the tinkling notes of a



Directory, and at the beginning of the last century.

Fig. 5. Step 5. The corner step. From opposite corners, the dancers approach and pass each other, each looking towards her partner

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Fig. 6. Step 6. The gavotte step, turning, a movement illustrating the assemble

mellow old spinet, the rustling of brocade, the twisting of powdered heads. In many ballrooms it had a great vogue, and was seen in the theatres, danced, as a solo, by some of the greatest artistes of the day, even by Vestris herself.

In Germany the gavotte holds a prominent

place at Court balls, and the dances given by those in the Court circle. There it is danced, even now, with a great deal of skill and charm.

For children, the gavotte forms a delightful fancy dance, in which two girls, or a girl and a boy, can figure equally well. The steps are not particularly difficult, and the slow, swaying grace of the dance forms an admirable contrast to the livelier measures of most other dances, and proves excellent practice. The gavotte step should be practised straight up the room before attempting a complete gavotte. It is almost like a polka step-without the spring. Starting with the right foot, it continues as follows: Right foot forward, left foot drawn behind, right foot forward, assemblé with left foot. An assemblé is a step done *in the air*, the foot being cut inwards, towards the opposite knee, then outwards, while the dancer raises herself on the toe of the stationary foot.

Step 1. Fig. 1. Gavotte step, forward. The start of the step, lady's right and

gentleman's left foot extended.

STEP 2. Fig. 2. Mirror step. Starting apart, the dancers take a step forward, both using the right foot, and join their right hands, raising them above their heads. They lift their left feet on to the toe at the back, and lean forward, looking into each other's faces, as if into a mirror, under their raised hands.

STEP 3. Fig. 3. Mirror step, continued. They next step back on their left feet, and point their right, extending their arms and looking at each other over their shoulders. Afterwards they walk round slowly, and repeat the step from opposite

laces.

STEP 4. Fig. 4. Back to back. Moving in a circle, and back to back, the dancers bend, both feet together; step out and point left foot, bending back to look at each other. This is repeated four times in a circle.

STEP 5. Fig. 5. Corner step. From opposite corners, they approach and pass each other, stepping forward on one foot and sharply pointing the other, looking towards their partners all the time.

STEP 6. Fig. 6. Gavotte step, turning. This illustrates the assemblé, both left feet having been raised as the dancers turn.

STEP 7. FIG. 7. Final position. The curtsey and bow, which only occurs once in gavotte—at the very end.



Fig. 7. Step 7. The final position. The dancers curtsey and bow respectively. This occurs but once in the gavotte, at the end

AMBULANCE TEACHING FOR CHILDREN

By ELIZABETH STENNETT

An Interesting and Educative Game—How to Start a Class—The Interest a Child takes in a "Real" Game—Stretcher Bearers—Improvised Accessories—Inspection by a Doctor or a Nurse

THE tendency of this age, so far as children are concerned, is to impart knowledge in an interesting and pleasurable way.

The Boy Scout and Girl Guide movements have done a great deal to bring forward the truth that useful knowledge can be acquired by children in their hours of recreation. By pageant games, we teach history and the great facts of English literature. And there is no doubt that children will learn almost any subject if it is put before them in the right way.

Great interest is taken in first aid and sick nursing. Young people eagerly attend lectures and drills, and learn a great deal that will be useful to them in after life. Even the younger children, too young for ambulance teaching proper, can learn perfectly well a good deal about first aid in emergency if it is taught them as a "game."

derive a great deal of valuable instruction as well as pleasure from the game.

There is often a great outcry that the school curriculum does not teach girls anything of housewifery and home duties, and no doubt a remarkable amount of ignorance of practical housewifery, cooking, and nursing does exist in every class. Thus, anything which tends to make children interested in these subjects is good work from many points of view.

How to Start a Class

A class may consist of almost any number of children, but ten is perhaps the largest number which can be managed and controlled easily. Certain things will be required for the use of the class, but they can generally be made at home, and the children should be allowed to help in every possible way. Each child

way. Each child should have a couple of flags for signalling, and a regular semaphore parade should form part of the instruction.

Then stretchers can be easily made from sacks, with broom-handles or sticks passed through the side and piercing the bottom. A coat also, with the sleeves turned inside out, should sometimes be used. Splints can be manufactured from cardboard; bandages and slings from unbleached calico, pence a yard. A

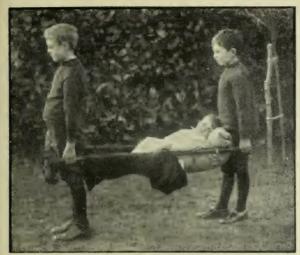


A semaphore parade. Even the youngest children will enjoy a lesson on this subject, and will acquire a chased for a few sense of discipline and a quickness of perception by its help

Indoors or out of doors the game can be played, and the result is that boys are keen to join the Scouts as soon as they reach the age, and the girls become quite handy little cooks and nurses, trained to be of considerable use in emergency. In a country village such teaching of the school children would be of real service to the community. In the long summer evenings batches of children could be given lessons once or twice a week, and they would

summer-house, or a room with a French window, makes an excellent hospital or dressing station, and a fire can be lighted in some safe corner for boiling water for tea, which the children can make for themselves as part of the game.

The teaching, in the first place at least, should be of the simplest description; but it is wonderful how quickly the children learn, because they are keen, and interested in the play game which is not all



Carrying the wounded to the dressing station. The stretcher consists of two brooms, passed through the sleeves of a coat. The sleeves are turned inside out and the coat is then buttoned down the front

"pretence," but which leads to useful service for others.

If the class is at all large, it should be divided into four sets, the older or taller children being stretcher bearers and the others first aid nurses in the field hospital, whilst another batch would be learning cooking, housewifery, bed-making, and preparations for receiving the sick. Even the babies can help, as a little kindergarten class can be arranged for them with wooden boxes for beds and dolls as patients.

Everything must be done methodically and in order. All supplies

and in order. All supplies should be kept in a special cupboard or room, and the children must put them carefully and tidily away at the end of each lesson. That is part of the training. Little lectures and lessons suited to the children's ages and understanding must be given.

After a time such a game as the following can

be played

A couple of children act as the wounded, and the teacher pins to the coat of each a little ticket describing the injury. They are told to go and hide themselves amongst the shrubs, and a patrol party goes out to look for them. Four of the big boys will act as stretcher bearers, and they have to be taught to lift the wounded child, who ought to be, of course, of rather a small size, into a stretcher, and to carry him to the dressing station

or summer-house, where the nurses are ready with all appliances.

The stretcher bearers are trained in first aid work, and if they find that the wounded man is suffering from a broken leg, or hæmorrhage, they must attend to that injury on the spot, as transport might have serious results.

Then, when they are taken to hospital, the little nurses have ready a bed for each of the wounded. This usually consists of a small mattress with a couple of rugs and a cushion. The cooks are in the kitchen preparing the gruel, warming the milk, or preparing a simple nursing dish from eggs and milk. The nurses know that a wounded person requires a hot drink when consciousness returns.

The detachment of little cooks or housewives have to provide what is ordered, and serve it neatly on a tray as quickly as pos-At the same time the young children

sible. At the same time the young children are looking after their doll patients, and the whole four detachments are supervised by the teacher in charge.

The teacher has to see that the children put on the proper splints, and a good deal of teaching will be required before they can tie reef knots and handle the injured limbs and apply splints of the right size correctly. But it is wonderful how quickly they pick up knowledge in these hours of play, and a child of twelve can be taught quite easily most of the necessary practical points



The "hospital" where the children tend the sick and apply surgical aid to the wounded. This part of the work falls to the share of the little girls, who thus learn invalid cookery and first aid, as well as elementary nursing

about common accidents. All the necessary information has been given in a series of articles on first aid (see pages 871, 986,

/ol. 2).

A lady who started a class of this sort in North Lancashire said that the ambulance teaching was most useful. Accidents are always liable to occur, and by the means of this ambulance teaching children derive in addition a great deal of information about health and hygiene.

Many ladies have studied first aid who might turn it to profitable account by organising these ambulance classes for children. It would help to keep up their own training, as most people find that after a few years they have completely forgotten all they learned in their first aid classes.

It is an excellent idea to get the district nurse or the local doctor occasionally to inspect the work. This "inspection" greatly pleases the children, and makes them very keen on being perfect in their ambulance duties. Some extremely valuable information can be given to them about burning accidents, for instance. The mere teaching of a child what to do when the clothes catch fire might save serious injury in after life.

The children are taught that a person on fire should be laid on the ground and rolled in rugs, and that a child whose clothing has caught fire should never run about, but lie down at once and try to extinguish the flames by rolling on the floor.

The little nurses are told the value of hot bottles, hot flannels, and hot plates for all accidents attended by shock. They are shown how to wrap hot bottles in flannel in order not to burn the skin of the patient, and they learn gradually how to act in emergency, and are much more likely to keep their heads—and be useful when an accident occurs. The lessons should be given as much as possible out of doors, because of the health value of fresh air, but the game can be played both in summer and winter.

Whilst a certain amount of routine must be observed, a great deal of varied instruction can be introduced from time to time. By following the guide book of the Girl Guides or Boy Scouts very many ideas are suggested, and children are likely to be interested if given some teaching in signalling and "trekking" and other outdoor subjects.



GIRLS' CHRISTIAN NAMES

Continued from page 3740, Part 31

Rosalina and Rosalind (Teutonic)—" Famed serpent," or beautiful as a serpent. The love story of Rosalind and Orlando in the Forest of Arden forms the subject of Shakespeare's delightful comedy "As You Like It":

From the East to Western Ind, No jewel is like Rosalind. Her worth, being mounted on the wind, Through all the world bears Rosalind. All the pictures, fairest lin'd, Are but black to Rosalind. Let no case be kept in mind But the face of Rosalind.

Rosalinde—Appears in the "Shepherd's Calendar" as the vainly beloved of Colin Clout.

Rosaline—French form of Rosalina above. A very pretty story is told in connection with St. Rosaline, who lived in the thirteenth century, and was the daughter of a count at Villeneuve. Her father was of somewhat uncharitable disposition, and refused to give bread to the poor in his neighbourhood.

But Rosaline's heart was touched by their distress, and she secretly filled her apron full of food for her poor sisters. Unfortunately, however, she met her father, who asked sharply what she was thus carrying. "Only roses," she replied. And when he pulled back the apron-folds to see, lo! her lap was full of beautiful crimson blossoms. The seigneur bowed his head at this striking rebuke, and henceforth permitted Rosaline to give away whatever she desired. Much the same story is told concerning St. Elizabeth of Hungary and her husband, King Ludwig of Thuringia, only in the latter instance Ludwig treasured one of the miraculous blossoms till his death.

miraculous blossoms till his death.

Rosamond—(Teutonic)—"Famed protection."

The story of the "Fair Rosamond" forms the subject of Tennyson's powerful drama "Becket." According to Higden, a monk of Chester, "She was the fayre daughter of Walter, Lord Clifford, mistress of Henry II.,

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poisoned by Queen Eleanor, A.D. 1177 Henry made for her a house of wonderful working, so that no man or woman might come to her. This house was named Labyrinthus, and was wrought like unto a knot in a garden called a maze. But the queen came to her by a clue of thredde, and so dealt with her that she lived not long after. She was buried at Godstow, in an house of nunnes."

Another Rosamond, who dwelt in far earlier times, namely, in the fifth century, was called upon to endure a still more tragic fate. She was the chieftainess of the Gepidæ, or peasantry, of the Jura mountains, and was compelled by her inhuman Lombard husband to drink his health from a goblet fashioned out of the skull of her murdered father. Rosamond repaid this final insult by slaying her tormentor at midnight.

In the original the name was Hrosmond (famous protection, or horse protection). Omission of the "h," as time went on, easily led to confusion, and resulted in the series of "Rose" names many of which had really very little originally to do with

the flower.

Rosana—"A rose." Spanish form. Rosana was the daughter of the Queen of Armenia, and aided the three sons of St. George to quench the seven lamps of the Knight of the Black Castle. "These "seven lamps of sleep," as they are called in the tales of "The Seven Champions of Christendom," caused everyone within the room to fall into a deep stupor, from which nothing could rouse them till they were extinguished. Rosana fetched the necessary water from the enchanted fountain, and so awoke and rescued the three knights.

Rosanne—Pretty old English form.
Rosaura (Italian)—" Breath of a rose."
Roserana (Irish)—" Rose-bush." This lady was

the daughter of Cormac, King of Moi-lena, and wife of Fingal, King of Morven. She has been poetically described in Ossian's "Tamora" as "the blue-eyed and whitehanded maid, like a spirit of heaven, half folded in the skirt of a cloud."

Roschana (Persian)—" Dawn of day."
Roeschen—" Little rose." German diminutive.

Rose-Favourite English form.

Roseta—Portuguese form of "Rose."
Rosetta—Italian diminutive. It was with the
Princess Rosetta that St. David of Wales fell in love when he became one of the Seven Champions.

Rosemary (Latin)—"Sea-dew," from Rosmarinus. There was an old belief that it was "useful in love-making" from the following quaint reason: Both Venus, the lovegoddess, and Rosemary, the sea-dew, were offspring of the sea; and while Love is Beauty's son, Rosemary is his next-of-kin! Thus Butler in "Hudibras" writes:

> The sea his mother Venus came on; And hence some reverend men approve, Of Rosemary in making love.

Rosemary also signifies "remembrance," and, belonging to one pretty class of flower-

names, indicates "fidelity in love."

Roshilda (Teutonic)—" Famed battle-maid."

Rosia (Teutonic)—" Fame." English form. Rosie-Endearing diminutive of Rose. Bosilde (Teutonic)—" Horse battle-maid."

Rosimonda (Teutonic)—"Horse protection." Italian form.

Rosina (Latin)—" A rose." Italian derivative.

Rosine—French and German of above.
Rosita—Spanish diminutive of "Rose."

Roswida and Roswitha (Teutonic)—"Horse strength" was the original meaning of this name, and when borne by a Frankish man was spelt Hroswith. As with Rosamond, the "h" was lost, and "Roswitha" has now been softened into "a white rose" or "a sweet rose."

Rowena (Keltic)—" White skirt." She was a Saxon princess, who wedded Ivanhoe in Sir

Walter Scott's novel of that name.

Roxana (Persian)—" Dawn of day." Roxane is French.

Ruby (English)—" A safeguard." A jewel form name.

Rufina (Latin)—" Red-haired."

Rudolphine (Teutonic)—" Wolf of fame." Popu lar in Germany.

Ruperta (Teutonic)—"Bright fame."
Ruth (Hebrew)—"Beauty," or "beauty of devotion." The sweet story of Ruth and Naomi is too well known to need repeating, but the following lines of Longfellow are worthy of note:

> Long was the good man's sermon, Yet it seemed not so to me For he spake of Ruth the beautiful, And still I thought of thee.

> Long was the prayer he uttered, Yet it seemed not so to me; For in my heart I prayed with him, And still I thought of thee.

Sabella (Latin)—"A nurse." Sabina (Latin)—"A Sabine girl." The Sabines were a very ancient Italian people, whose name has been handed down in the forms of

Sabinus and Sabine.

Sabrina (English)—" The Severn." The old name for the Severn was Sabrin from the following legend. Sabrina was the daughter of King Locrine by Estrildis whom he loved in secret. When his queen, Guendolen, discovered her husband's faithlessness, she gathered together an army and marched against him. Locrine was slain in battle, and Guendolen pursued after Estrildis and Sabrina. Some say they were captured, and, by the Queen's orders, flung into the river, which was henceforth known as the Sabrin, or Severn river. The other version is that Sabrina fled, and sprang into the river to escape Guendolen's wrath. Nereus (the seagod) took pity on her, and made her the goddess of the Severn, which was afterwards poetically called Sabrina. Three writers refer to this story—Geoffrey of Monmouth, in "Historia Britonum;" Milton, in "Comus," and Fletcher in "The Faithful Shepherdess."

Sadie (Hebrew)—" Princess." An affectionate contraction of Sarah, used in America as a distinct name

Saffi (Greek)—"Wisdom." Danish form. Sally (Hebrew)—"Princess." English contrac-

tion of Sarah.

Salome (Hebrew)-" Peaceful." This was the name of the famous daughter of Herodias, whose dancing so charmed King Herod that he promised to grant any boon she might ask, a promise which led to the execution of John the Baptist.

To be continued.



"VICTORIA REGINA"

How a girl of eighteen years received the news of her accession to the throne of Great Britain and Ireland. Writing about it, she said: "Lord Conyngham knelt and kissed my hand, and gave me the certificate of the King's death." At the close of the interview the Queen of an hour said to the Archbishop: "I ask your Grace to pray for me."

From the fainting by H. T. Wells, R.A.



OUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon:

Presentations and other Func-Court Balls The Art of Entertaining Dinner Parties, etc.

Card Parties Dances At Homes Garden Parties, etc., etc.

The Fashionable Resorts of Europe Great Social Positions Occupied by Women Etiquette for all Occasions, etc.

ROMANCES ROYAL PALACES

KENSINGTON PALACE

By SARAH A. TOOLEY

In this series of articles, specially written for "Every Woman's Encyclopædia," by Mrs. Sarah Tooley (the well known author of "Royal Palaces and their Memories," "The Life of Queen Alexandra," etc.), will be narrated some of the tragedies, romances, and traditions that have in the course of centuries gathered round the historic walls of our ancient Royal seats. It is in such vividly sketched pictures of the past that characters and scenes of long ago live once more for the generations of to-day

To-DAY everyone may claim to know something about the interior of Kensington Palace. Its State apartments are open to the public, and "conducted" tourists gaze upon the portraits of William and Mary, of Anne, and the Georgian monarchs and their consorts in the very rooms which they occupied, and may touch the faded old chairs

upon which once they sat.

Even the children from the back streets of Bayswater may trot with wondering eves along the Great Gallery where William III., stern scion of the House of Orange, unbent once to play at horses with little Lord Buck, and may feast their eyes upon the toys with which Queen Victoria played, arranged in the rooms where, as a merry child, she romped with the nurse, "dear Boppy.

The beautiful old gardens, once the exclusive domain of the Court, are now the lounge of the million, and in the Broad Walk, where lords and ladies gay promenaded in their brocades, chintzes, swords, and cocked hats, Mary Jane trundles the go-cart and immaculately attired nurses push their

perambulators in solid phalanx. Gone from the gardens are the

Goodly dames and courteous knights, The silken petticoat and broidered vest, The peers and mighty dukes, with ribands blue,

of whom Gay sang; but the stately elms of the Broad Walk are taller than in the gay days of long ago, the may-trees make an even

braver show in spring than when the ladies of Queen Anne's Court trailed their Watteau trains over the green sward, and the thrushes and blackbirds sing as sweetly as in those

long-past days.

The Round Pond displays flotillas of miniature vessels which would have astonished that bluff Tsar, Peter the Great, who visited the palace when he came to these shores to study shipbuilding. The majestic Serpentine has broadened its curves and beautified its banks beyond the expectations of its originator, Queen Caroline. The tulip beds make as gay a show as ever around the old palace, and display a profusion of blooms which would have made King William's subjects stand aghast at the extravagance of their planters. The pure, dainty snowdrops, too, which, according to Tickell's poetic fancy, were first planted by the fairies in Kensington Gardens in honour of Queen Caroline's "virgin band" of fair Maids of Honour, still deck the turf in winter with patches of quivering white.

passer-by is familiar with the statue of King William III. in the private garden of Kensington Palace, and with that beautiful figure of Victoria, as the maiden monarch, sculptured by her daughter, Princess Louise, and placed in front of the apartments where Queen Victoria was born. Those two statues speak silently of the span of Court life passed within the walls of

Kensington Palace.

The romance of the old rambling red-brick building begins with its first Royal mistress, Mary II., to whom, indeed, the palace is due. That strange union of William and Mary, the stern Hollander and the beautiful daughter of the Stuarts, begun in dislike on her part and contempt on his, ended, as the walls of Kensington Palace could reveal, in a love and devotion to each other which grew ever stronger as the years went by.

The Building of the Palace

The story opens in 1689, when Mary arrives from Holland to share the sovereignty of this country with her husband, the stern Stadtholder of the House of Orange, whom the Protestants of England have summoned to be their ruler.

Ten years before Mary, daughter of the now exiled King James II., had left Whitehall Palace, in floods of tears, the unwilling bride of William Prince of Orange. The immature girl has become a beautiful and graceful woman, with much of the fascination and bonhomie of the Stuarts. She now adores her husband whom she married on compulsion, and has grown so fond of her peaceful life in Holland at her "house in the wood," that her return to regal dignity in her native land is most distasteful.

"My heart is not made for a kingdom," she sighs, "and my inclination leads me towards a ratified life."

a retired life."

She feels acutely her unfortunate position in helping her husband to take the throne of her father; but devotion to her husband and zeal for the Protestant cause prevails.

No sooner has Mary reached this country than she is confronted with the task of preparing a suitable house for the King, who cannot live at Whitehall by reason of his asthma. Mary, too, longs for such a quiet country home as she has left in Holland, and is attracted by a pleasant villa, owned by her Chamberlain, my Lord Nottingham, in the rural and salubrious district of Kensington. It is purchased for eighteen thousand guineas, and Sir Christopher Wren is entrusted with the work of converting it into a Royal residence.

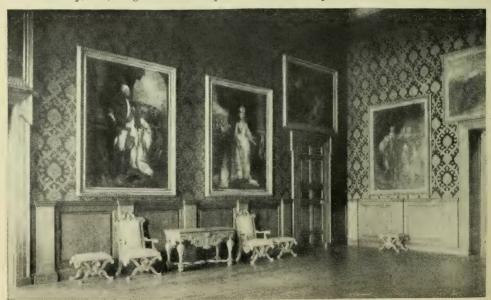
Mary has a woman's natural desire to see that her home is made to her liking, and endures the usual trials with dilatory workmen. She relates that she went "often to Kinsington to hasten the workmen. I was so impatient to be at that place, imagining to find more ease there. This I often reproved myself for, and at last it pleased God to show me the uncertainty of all things below, for part of the house which was new built fell down."

The poor Queen rises superior to this calamity, and while the King is engaged in his Irish campaign, continues to struggle bravely with the trials of house building. But, alas! when her victorious husband announces his home-coming after the Battle of the Boyne, the house at "Kinsington" is still in the hands of "worckmen."

A Destructive Fire

It is the "fiddling worck outside," explains the harried Mary to her spouse, "which takes up more time than one can imagine, and while the 'schafolds' are up the windows must be boarded up." Fortunately, the King is detained longer in Ireland than he anticipated, and before he arrives Mary is able to announce "Kinsington is ready."

Not only has the Queen been superintending the preparation of the new home, but she has been fulfilling the arduous duties of governing the kingdom in the King's absence, and it is with pardonable pride that she records, "My husband was satisfied, and told



The King's drawing-room at Kensington Palace. This beautiful apartment was added by command of King George I. In the State apartments of this London palace Queen Victoria played as a child

me he was very much pleased with my behaviour."

Alas, the trials of the first Royal mistress of Kensington Palace are not yet over. Scarcely a year has elapsed before a fire breaks out, and in sadness of heart Mary writes with chastened spirit. "But of how little continuance are all wordly contentments! I confess I had to much in the convenience of my house and neatness of my furniture, and I was taught a second time the vanity of all such things by a fire on the 9th of November, which burnt one side of the house at 'Kinsington.' The whole had not escaped but by the good providence of God, which kept everybody from hurt, so that there was not the least accident that I could hear of. This has truly, I hope, we ned me from the vanities I was most fond of-that is, ease and good lodgings.'

The Court of William and Mary, when at length they are settled in the completed Palace at Kensington, is not a gay one. The King has made a fine new road to connect Kensington with St. James's and Whitehall, but my lord and lady shudder at the thought of venturing on dark nights out into the wilds beyond Hyde Park, and their servants decline to conduct their chariots; so few courtiers come to disturb the seclusion of the King and Queen when they are in residence at their new abode. A fine wing of State apartments is added, but mirth and fashion have little

place therein.

The "Great Man in a Little Body"

William, the "great man in a little body," is intent on his task of governing a critical and ungrateful people, and trusts none of the English nobility. He dislikes social life, and passes much of his time in the Green Closet at Kensington in conference with the faithful friends who accompanied him from Holland—Bentinck, now my Lord Portland; Zulestein; Auverquerque, and the young page, Keppel, who becomes my Lord Albemarle.

Master Matthew Prior, too, whose verses have pleased my Lord Portland, is in the King's confidence, and has been appointed a Gentleman of the Bedchamber, but the King has been careful to tell him that he must not be expected to read his writings. Presently, however, Lord Portland goes as Ambassador to the Court of France, and the witty Prior gladly accompanies him as secretary, thankful to escape the tedium of

Kensington.

When not in the Green Closet, William paces the new King's Gallery, with its nine windows overlooking the gardens. This affords him exercise when the weather is inclement. We see, in imagination, his careworn face, surrounded by the long, flowing wig, his bent and puny form, and dark, piercing eyes, and hear the hack of his cough as he pauses to take breath. At each turn he gazes at the dial over the mantel-piece connected with the vane on the roof by which he can gauge the winds which will

affect his fleet in Holland. The heart of the great Stadtholder is in his native land.

Mary passes much of her time in the Patchwork Closet, working covers for her furniture or knotting lace. Bishop Burnet counted it amongst her excellencies that "she never had a female friend." It is certain that devotion to her husband kept the gifted and sprightly Queen from a gay Court life. She finds pleasure in having the gardens of the palace planted and trimmed in the Dutch style and she fills her rooms with blue Delft china.

A Death-Bed Story

The childless King and Queen are enlivened by visits from their nephew, the little Duke of Gloucester, for the coolness which exists between the Royal sisters makes no difference in Mary's kindness to Anne's heir.

The infant Gloucester exercises his regiment of Kensington boys in paper caps and wooden swords in the garden of the palace. He is greatly interested in the campaign in the Low Countries, and says to his uncle one day, "My dear King, you shall have both of my companies at Flanders." Thinking to amuse him, the Queen takes him to see the carpenters at work in the Long Gallery. "What are they doing?" he queries. "Mending the gallery, or else it will fall down," replied his aunt. "Let it fall, let it fall," said he, "and then you will scamper away to London."

Another day the Queen offers her nephew a beautiful bird, but the precocious boy replies, "Madam, I will not rob you of it."

Five years later, and the gracious, kindly figure of Mary passes away from the palace which she has loved and laboured to beautify. She is seized with an attack of smallpox, and comes to Kensington to die. With extraordinary fortitude she keeps her fears from the King, and before repairing to what she feels will be her death-bed, spends a night of lonely vigil in the Patchwork Closet, arranging her private papers and writing a letter to the King, to be opened after her death, in which she tells him of the suffering she endured in their early married life by reason of Elizabeth Villiers. Hot tears fell, surely, on the writing as the death-stricken Queen penned those words in the dread stillness of that awful night.

In the Days of Good Queen Anne

Gloom settles over Kensington after the death of Mary. The King is inconsolable, and spends sorrowful hours soliloquising on her goodness as he stands gazing up at her portrait. "I was the happiest man on earth," he cries, "and now I am the most miserable. She had no fault, none; nobody but myself could know her goodness."

A pretty story lights up this sombre period. As the King sits brooding in the Green Closet one morning, there is a tap at

the door.

"Who is there?" asks the King.

"Lord Buck," replies a childish voice.

"And what does Lord Buck want?" asks his Majesty, as he opens the door and encounters the small son of his Chamberlain.

You to be a horse to my coach," says the boy, with infantile assurance. wanted you a long time."

The King cannot resist such winning artlessness, and, taking the traces of the toy coach, plays at horses up and down the long gallery, as little Lord Buck shouts and spurs him on.

Momentous history for the country is being made in the Council Chamber at

way to the palace. To the pillared entrance facing the green comes my lord's chariot. my lady's sedan, and the stately equipages of the Ministers and Ambassadors. The military are in evidence, and the Royal guards pass to and fro between the palace and the adjacent barracks. The Queen has, enlarged and beautified the gardens, and on summer evenings gives grand illuminated fêtes, to which she graciously invites her lieges of Kensington, as well as the Court circle of St. James's.

The ladies trail their gowns à la Watteau, a mode which it pleases her Majesty to be-

Sheltered hold. alcoves have been erected in the gardens for the convenience of the company, and some remain there today. There is music and dancing in the Queen's Orangery erected by Wren and carved by Gibbons. There, too, on hot evenings it pleases the Queen to sup. She is surrounded by obsequious courtiers, the ladies brocaded robes, flycaps, and fans.

Adventurous citizens journey to Kensington when there is a garden fête to watch the promenaders, and perchance join at a respectful distance in the chorus of the Court lyrist's ode to "Gloriana":

Bright Gloriana all along, Bright Gloriana was their song.

There is a romantic meeting in the gardens one morning when the ponderous Anne is taking her airing in a chair drawn by a "pant-

ing stag." She is accosted in her favourite Cedar Walk by a young gentleman from my Lady Castlewood's in Kensington Square, who would feign crave an audience. One look at the visitor, and the Queen guesses that it is the son of her exiled father, the hope of the Jacobite Party, who solicits her sisterly recognition. The scene lives in the pages of "Esmond."

few years later, and Anne, now a widowed and childless Queen, lies dying in her chamber at Kensington, murmuring in her delirium: "Oh, my brother! My dear brother! What will become of you?"

There is plotting and counter-plotting



The doll's-house and furniture that Queen Victoria delighted to play with as a child. In the latter years of her life, with the cares of State heavy on her shoulders, a visit to the scenes of her happy childhood brought tears to her eyes as she recognised her favourite and battered toys

Kensington when William hovers between life and death. The Ministers are laying their plans to secure the succession of Anne before tidings of the King's condition reaches the Jacobite Party. While they yet deliberate, William passes away in the arms of his faithful page. He is found to be wearing a locket containing a piece of Mary's beautiful golden hair bound to his arm with a black ribbon. Thus closes the first romance of the palace.

With the advent of Anne Kensington begins to merit the name of the "Court suburb." The narrow high-road becomes alive with rank and fashion wending their

amongst the rival factions as the end approaches. "She dies upward; her feet are cold," say her women. And there are young bloods amongst the Jacobites who would fain rush to Charing Cross and hoist the standard of the Chevalier. But the Protestant Lords of the Council have matured their plans, and Addison, now Secretary of State, is commissioned to announce his succession to George, the Elector of Hanover.

The Kensington Promenades

The new King's wife, the hapless Sophia Dorothea, languishes in exile, and there is now no gracious mistress to preside over the Court at Kensington. Nevertheless, his Majesty is much pleased with the Dutch style of the place, and adds to its State apartments, and his sprightly daughter-in-law, Caroline of Anspach, Princess of Wales, brings life and gaiety to the gardens when she comes thither to promenade with the ladies and gentlemen of her household.

Anon, when Caroline has become Queen, the Kensington promenades are the great diversion of the Court. Only courtiers and people of the best fashion are admitted.

At first the promenades are on Saturday, but later they are changed to Sunday. The courtiers and the wits, poets, and hittérateurs who come in their train, all appear in full dress. Can we not picture the gay company under the elms bowing to and saluting each other, the gentlemen in powdered wigs, swords at their sides, and cocked hats tucked gallantly under their right arms, as they converse with the fair dames in flowered silks and chintzes?

Lady Mary Wortley Montagu is there, with a tongue as witty as that of Mary Bellenden, and Captain Dick Steele, always a favourite with the ladies, and Addison, of graver mien, strolling with observant eye making notes on the "fair sex" for next week's "Spectator." Tickell, also, is there, and immortalises the gay scene in verse.

For fifty years the Kensington promenades flourish, long after the brilliant Caroline has passed away, leaving the glorious Serpentine and its sylvan banks to perpetuate her memory. Even when George is King, and the palace is no longer the residence of the Court, it is considered "smarter" to walk in Kensington Gardens than in Hyde Park.

The Birth of Queen Victoria

Though by the beginning of last century Kensington Palace ceased to be the abode of the monarch, members of the Royal House still reside within its walls. The Duke of Kent and his amiable Duchess have apartments in the south-east wing. On May 24, 1819, a baby daughter is born to the Duke and Duchess, and the proud father, as he holds the infant in his arms says, "Take care of her; she may one day be Queen of England." In the Cupola Room they baptise the "hope of the nation" by the name of "Victoria."

Eighteen years pass by, and the fair, blue-eyed, winning child in Leghorn hat and streamers who used to salute the visitors to the gardens so prettily, and water her flower-beds and draw her cart along the gravel paths has become a winsome girl in the first flush of womanhood. In the early dawn of a morning in June, 1837, she is roused from her slumbers—but let her tell the tale:

her tell the tale:

"It was about 6 a.m. that mamma came and called me, and said I must go and see Lord Conyngham directly—alone. I got up, put on my dressing-gown, and went into a room, where I found Lord Conyngham, who knelt and kissed my hand, and gave me

the certificate of the King's death."

Before the tearful figure of the young girl, with hair streaming over her white robe, Archbishop Howley and the Lord Chamberlain, Conyngham, knelt in homage, and the Queen of an hour, turning to the Archbishop, says, with all humility: "I ask your Grace to pray for me."

Sixty years pass by, and Queen Victoria, a revered figure with silver hair and the weight of close upon eighty years upon her, comes once again to the home of her youth. The State apartments of Kensington Palace have been converted into a shrine to her memory, and before they are thrown open to the public she would fain gaze upon the old scenes once again.

A Modern Romance

She is drawn in her wheeled chair from room to room, identifying old associations, and when at length she reaches the nursery where the cases containing her old toys stand, she desires her attendants to leave her alone. The flood-gates of tender memories are opened. The Ruler of a mighty Empire, who has wielded the sceptre so long with strong hand and sagacious mind, has still a tender woman's heart, and the sight of a battered doll speaking of the days of childhood moves her to tears.

Now the scene changes, and it is a merry party of princes and princesses who have come to see the renovated palace. Fair and tall among them stands our present Queen, then Duchess of York. It is her birthplace also, and she and her husband and brothers grow merry together as they recall the games of childhood in the old palace, in the same rooms where Queen

Victoria's youth was passed.

Yet once again in recent years the old palace is a scene of courtly splendour. Princess Henry of Battenberg's apartments are full of life and colour, for her fair young daughter is having her coming-out ball, and Royal and courtly equipages throng the palace entrance. Amongst the brilliant company who offer congratulations to pretty Princess Ena none is more observed than Alfonso, the youthful King of Spain. Cupid's shaft goes home that night, and it is not long before the old palace yields the ardent young wooer the fairest of brides.



IN THE BEAUTIFUL MONTH OF MAY



WOMAN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will include, among many other

subjects--

Famous Historical Love

Love Letters of Famous People Love Scenes from Fiction

Love Poems and Songs The Superstitions of Love The Engaged Girl in Many Proposals of Yesterday and To-day Elopements in Olden Days. etc., etc

TRUE LOVE-STORIES OF FAMOUS PEOPLE

ROBERT LOUIS STEVENSON

By J. A. BRENDON

Trusty, dusky, vivid, true, With eyes of gold and bramble-dew, Steel-true and blade-straight The great Artificer Made my mate.

Honour, anger, valour, fire; A love that life could never tire, Death quench, or evil stir, The mighty Master Gave to her.

Teacher, tender comrade, wife, A fellow-farer true through life, Heart-whole and soul-free The august Father Gave to me

AND surely the wife of Robert Louis Stevenson deserved this tribute from her husband. She must have been a splendid, fascinating woman. What one knows of her suffices to prove this, and one knows very much less than one would like to know.

The love affairs of most great men, especially writers, are common knowledge. But Stevenson's, by some strange mischance, has been allowed to remain veiled in obscurity. As a matter of fact, he had only one. This may serve partly to explain the mystery. And that one ended happily. This, perhaps, completes the explanation. To Byron, for example, and to Shelley the pen brought fame; the heart notoriety, and notoriety too often lives longer in the memory of man either than fame or happiness, a still more precious prize.

As a lover, therefore, Stevenson is barely known. The popular impression of the

man is merely as a great writer who travelled incessantly, who knew all that was to be known about the South Sea Islands, and who was comparatively indifferent to the attractiveness of women. But he was much more than this. He was one of the most compelling characters of modern times, a giant among giants in spite of his frail body. He travelled widely, it is true, but mainly because he possessed a restless, Bohemian spirit. Similarly, he lived in the South Seas mainly because the state of his health made it impossible for him to live elsewhere. And, if he paid but little attention to women, surely it was because the influence of a few monopolised his life entirely. In his mother, his nurse, and then in his wife were centred all his affections. The only other woman in whom he took a serious interest was a little girl two and a half years old whom he met once on his Continental travels. But his friends were numberless.

Love came to him but once. It came then, however, in all its fulness. Indeed, "the woman whom," Gerald Balfour declares, "Fate brought halfway across the world to meet him " grew in his eyes to be incomparably the most precious thing in life; he adored her with all his soul. But, alas! she was already married when he met her. Love, therefore, seemed likely always to remain with him a hopeless passion, but still it did not waver; it was a love such as few men bear, and in the end it triumphed over every obstacle. How could it have

otherwise? Amor vincit omnia.

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By birth Stevenson was a Scotsman, but only by birth; he inherited the qualities neither of his parents nor his race. An idealist and a dreamer, he possessed an inborn love for the lawlessness of Nature, and in the fantastic and the mysterious he revelled, even as a child, perhaps because he was delicate, for, like most delicate children, he

was wildly imaginative.
"Mamma," he said once, "I have drawed a man. Shall I draw his soul now?" And the remark was characteristic. The boy proved in truth to be the father to the man. Indeed, the passing years, instead of ordering his mind, made it only more fanciful

And yet his parents wanted him to become an engineer, and to spend his life in an office poring over maps and plans. It was an impossible desire. The training, it is true, proved greatly to his liking, but only the training, for it entailed no actual work; it merely kept him "hanging about harbourand this he found to be "the richest form of idling." In short, the boy loved ships not as ships, but because they sailed upon the sea, the sea in whose depths he saw buried all the beauties and mysteries of life.

And before long this truth dawned even upon his father. But to the latter, for he was a practical minded man, it came as a sorry disappointment to know that he had a son endowed with the temperament of an artist and the soul of a poet. But, for he was also a wise man, he disguised his feelings, and allowed his son to follow his natural

bent towards literature.

But he made one condition. The boy, he said, must at the same time study for the Bar, in order that, should he fail as a writer-and this, needless to say, was assumed—he might have some other calling to fall back upon.

And Robert accepted this condition readily. In fact, he welcomed it; his legal studies, he hoped, would enable him sometimes to escape from the dull respectability of a Scottish household and to mingle with men who did not regard every question from a standpoint tediously conventional. Much as he loved his home, he often found life there intolerably monotonous.

Besides, his mother firmly refused to recognise him as a man or to release him from the bondage of her apron strings. This was ridiculous. Indeed, in 1872, when he suggested to her that he should spend the summer session at some German university, the idea horrified the good lady to such an extent that, being a dutiful son, he had no alternative other than to abandon it.

he was then twenty-two years old.

Early in 1873, however, he secured emancipation. His health broke down completely, and the symptoms were unmistakable; consumption had fastened a hold upon him. Forthwith, therefore, he was sent to Switzerland, and more than a year elapsed before he returned to Scotland. And then, since he came back apparently strong and well, it was impossible for him to be regarded longer as a child. Indeed, his father even

went so far as to undertake in future to allow him the munificent sum of £7 a month.

To Robert this meant undreamed-of wealth, and that which is more valuable than wealthfreedom. Henceforth, he felt, he would be able to live how and where he liked. And, what is more, he did. He was perpetually on the travel.

"You must not be vexed at my absences," he told his mother in a letter; "you must understand that I shall be a nomad more or less until my days are done. You don't know how much I used to long for it in the old days; how I used to go and look at the trains leaving and long to go with them. I must be a bit of a vagabond; it's your own fault, after all, isn't it? You shouldn't have had a tramp for a son."

Paris and the artist colonies in the neighbourhood, Monaster, Nemours, Barbizon, were his favourite haunts. "I was for some time," he wrote, "a consistent Barbizonian; et ego in Arcadia vixi." Indeed, he delighted in the life. Here he found it possible for him to be himself, to ignore small conventionalities, and to live with his own sweet thoughts; they were much more interesting than stern realities.

Not far from Barbizon lay a little village called Grez, also sacred to artists. Here Stevenson spent a few days in the summer of 1875, but apparently the place did not appeal to him. At any rate, he wrote and told his mother that he was very glad to be back again at Barbizon and "to smell the wet

forest in the morning."

In a letter written some time later, however, he declared that it was unspeakably delightful "to awake in Grez, to go down the green inn-garden, to find the river streaming through the bridge, and to see the dawn begin across the poplared level." And Why this sudden change of opinion? Usually there is only one answer to such questions—cherchez la femme. And perhaps it will serve again.

At any rate, when Stevenson arrived at Grez, in 1876, he found the little village in a state of great excitement. Preparations were being made for the reception of a woman artist. A woman artist! In those days such a phenomenon was almost unheard of outside Paris; the woman of 1876 was a very different being to the woman of 1911.

And in due course the lady arrived. proved to be an American, a certain Mrs. Osbourne, who had come to France to educate her children because her husband had made life impossible both for her and them at their home in California. In Paris she had made several artist friends, and they had recommended Grez to her as a peaceful, quiet retreat. It was, therefore, really quite natural that she should seek the place. And perhaps it was equally natural that Stevenson should fall in love with her immediately, for she happened to be the very woman for whom unconsciously he had long been seeking. He could not help himself; she fascinated him, and her charm flooded him like an

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irresistible wave, carrying all before it. Of his friends, some laughed at his infatuation; others, those who esteemed him most highly, grew anxious and tried to stifle it, for Mrs. Osbourne was a married woman.

But there was no occasion for alarm. Stevenson saw the insuperable obstacles which stood between him and the realisation of his dreams. Indeed, his hopes for the future seemed so remote that he dared not even to entertain them. For this reason, therefore, and to stay the voice of scandal, he buried his secret deep in his heart. And

by discretion he displayed his wisdom.

And Mrs. Osbourne -she, too loved, and she, too, saw the need of strangling that love, for she had children to consider. and for their sake was unwilling to divorce her husband. But none the less she cherished dearly her unattainable longing; in Stevenson she had found her ideal of manhood. And surely it is no matter for wonder that h e should have appealed to her, for, in spite of illhealth and suffering, he was a big schoolboy, absurdly

generous, bubbling with silliness and humour, and she a woman with whom the world had not dealt kindly. Besides, he possessed the divine gifts of sympathy and understanding, and that rare but curious power of attracting the good in everybody.

And it was in this man's company that Mrs. Osbourne passed the summer of 1876. A perfect friendship sprang up between them, and it was only when October came, and Stevenson found it necessary to return to Edinburgh, that they fully realised how much they had been to one another. But the man, at any rate, did not confide in anybody either his secret or his sorrow; they were

much too precious, much too dear. Even his parents suspected nothing; outwardly he appeared as his own gay, irresponsible self.

Only occasionally—sometimes in a letter—did he allow his true feelings to escape. "I am getting a lot of work ready in my mind," he wrote in 1878. ". . . What a blessing work is! I don't think I could face life without it. . . . it helps so much."

This he wrote in February, and at that time he had much need of consolation. Mrs. Osbourne had just returned to California.

He might never see her again; indeed, it was more than probable that he would not. The cruel thought obsessed him. and he found life an utter blank; the future seemed to hold nothing for him. No wonder felt sad.

Do what he would. moreover, he could not banish the woman's portrait from his mind, nor the vision of an impossible happiness. heard," wrote i n Septem ber while journeying through the Cevennes, the voice of a woman



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Robert Louis Stevenson is not a well-known lover, but, none the less, the one great romance in his life forms a magnificent story, noble and sincere. In short, he loved as he lived From a sketch by F. S. Spence, N.P.G.

singing some sad, old, endless ballad not far off. It seemed to be about love and a bel amoureux, her handsome sweetheart; and I wished I could have taken up the strain and answered her, as I went upon my invisible woodland way, weaving, like Pippa in the poem, my own thoughts with hers. What could I have told her? Little enough, and yet all the heart requires. How the world gives and takes away, and brings sweethearts near only to separate them again in distant and strange lands; but to love is the great amulet which makes the world a garden; and 'hope, which comes to all,' outwears the accidents of life and

reaches with tremulous hand beyond the grave and death. Easy to say; yea, but also, by God's mercy, both easy and grateful to believe!"

He strove hard, therefore, to lead his normal life. But it was very difficult; the glorious light, which suddenly had shone upon it and then vanished, had left behind a gloom bitter and intensified.

But still in his inmost heart he did not despair. "What a man truly wants," he once related, "that will he get." And he proved the truth of his aphorism.

Indeed, barely a year after her return to California, he heard that Mrs. Osbourne could be released from her husband; her family even approved of the idea. This was astonishingly unexpected news, and it threw Stevenson into a turmoil of doubt. Should he go to her immediately? Dare he? Neither friends or relations, he knew, would ever countenance his action; to love he must sacrifice everything; to a dream of love, for, after all, its beauty and its sincerity might prove merely to be creations of his imagination which reality would dispel.

And so for several months he existed in a state of restless indecision. Then came news that Mrs. Osbourne was ill, dangerously ill. So, for that matter, was Stevenson. But he hesitated no longer—now; he became strong in his purpose. Quickly, therefore, and with the utmost secrecy, he made preparations for departure, and early in August set sail from Glasgow in the steamship Devonia,

bound for New York.

He travelled in the second cabin, "steerage" it would be called to-day. Lack of funds forbade him greater comfort. Although he suffered terribly on the voyage, moreover, he could not afford or even allow himself to be idle. But his pluck was indomitable. And before reaching New York, "in a slantin-dicular cabin, with the table playing bob-cherry with the ink-bottle," he wrote the greater part of "The Story of a Lie."

He landed on August 18, but did not delay a minute to recuperate. Forthwith he boarded an emigrant train, and set out for San-Francisco. And the journey nearly killed him; it was a terrible experience. He began it on a Monday evening, but did not arrive at his destination until the Saturday morning of the following week, and them he was so ill that he could barely stand.

In such a state he dared not show himself to his beloved. Instead, therefore, he continued his journey 150 miles to the South, and camped out alone on a range of mountains on the coast beyond Monterey. There, undoubtedly, he would have died had not two ranchers, who found him lying under a tree "in a sort of stupor," carried him to the ranch and nursed him back to life.

He remained with them a fortnight. Then he returned to San Francisco, and here his Fanny found him. At last she was free. And on May 19, 1880, he married her.

And on May 19, 1880, he married her.
"As I look back," he wrote two years before his death, "I think my marriage was

the best move I ever made in my life. Not only would I do it again, I cannot conceive the idea of doing otherwise." And he was not a demonstrative man.

Yet again, "I may as well tell you," he declared in a letter to his mother, "that my marriage has been the most successful in the world. I say so, and, being the child of my parents, I can speak with knowledge. She is everything to me—wife, brother, sister, daughter, and dear companion; and I would not change to get a goddess or a saint."

But what made his happiness complete was the fact that his parents received his bride with open arms, "as if it were they and not Louis who had made the match."

Indeed, so high was the old man Stevenson's opinion of her that, before his death, he made his son promise that he would "never publish anything without Fanny's approval." And an admirable critic she proved herself.

But make a home in the land of his birth Stevenson could not; his precarious health demanded sunshine, and even living as he did mainly on the Riviera, he soon overtored his strength.

taxed his strength.

"Keep him alive till he is forty," the doctor told Mrs. Stevenson, "and then, although a winged bird, he may live to ninety." But this was no easy task; the man's energy was unbounded; he would not rest. And in 1884 he again became dangerously ill; so ill that his wife wrote to her mother-in-law, and said that for the next few years he must "live as though he were walking on eggs."

But a man with Stevenson's temperament, needless to say, could not lead a life like this. To him it seemed merely an existence, a living death. He soon found it intolerable. And so at last, in 1888, he sailed, with his household, "beyond the sunset." And there, in the South Seas, he found a home and peace. Europe saw him no more. On the island of Upolu, in his wonderful house of Vailima, he passed the remainder of his days.

It was a strange, beautiful life. Stevenson loved it, and loved it the more since his wife shared his happiness and enjoyed it with him. But it was all too short. The end came in December, 1894, the end which Mrs. Stevenson long had dreaded. For some time past her mind had been filled with strange presentiments of tragedy; nothing could dispel them. Only a few hours before his death her husband rallied her tenderly about these torebodings, and then "played a game of cards with her to drive away her melancholy." But all to no purpose; she was conscious of death's presence; she knew that he would be denied no longer, and, when the time came, knelt in frenzied grief by the side of the man she loved while life ebbed away, impotent to save him.

Rarely has a man been mourned more, truly. And on the hillside where his body found its final resting-place the chiefs have forbidden the use of firearms, so "that the birds may live there undisturbed and raise about his grave the songs he loved so well."

LOVE



LANGUAGE OF FLOWERS

3⁸73

Continued from page 3752, Part 31



Hazel - "Reconciliation." Mythology has given us a very poetical explanation of why the meaning of reconciliation was given to the hazel. In primeval times, ere law, religion, and some say language, were known upon the earth, man lived in a state of barbarism. At length the immortal gods took pity upon him, and Apollo and Mercury descended to the earth, after bestowing gifts upon each other, Apollo receiving a lyre made from the shell of a tortoise, and Mercury a hazel stick, which possessed the magic power of imparting the love of virtue, and of reconciling hearts divided by envy and hatred. To the accompaniment of his lyre, Apollo sang to the mortals the story of creation, the power of love, and the beauty of the worship of the gods, and at the sound of his voice revenge died, and envy fled away.

Mercury then took up the task, and, touching man with his hazel rod, he bestowed upon him the gift of language and eloquence, taught him that unity imparted strength and produced prosperity. Listening to the wondrous story, both filial and patriotic love awoke in man's dull heart, and the dawn of a new era began. In all his pictures Mercury is still depicted carrying this hazel rod, which, adorned with two light wings entwined with serpents, is known by the name of Caduceus, and regarded as the emblem of

peace, commerce, and reconciliation. Heartsease-"You occupy my thoughts." The alternative name for the heartsease is "pansy," derived from the French word pensee—thought." In the floral language of France this flower desires the recipient to "think of me" (pensez à moi). Ben Jonson spelled it paunse, Spenser as paunce, and Milton as pancies. Shakespeare makes Ophelia say when distributing her flowers: Shakespeare makes And there is pansies, that's for thoughts. One pretty line defines this flower as the "Shining pansy trimmed with golden lace." Of the many names given to the heartsease, one of the prettiest surely is "three faces under a hood," because the petals resemble little faces looking up at one. Another suggestive title is "kiss me behind the garden-gate." According to an old legend, heartsease was originally a milk-white flower, till Cupid in wanton mischief strove to pierce a maiden's heart; but, repelled by her icy coldness, the arrow glanced off, and fell upon the flower, dyeing it purple with love's wound, and gaining for it the name "love in idleness." Shakespeare alludes to this in "Midsummer Night's Dream," ii. I:

Yet marked I where the bolt of Cupid fell; It fell upon a little western flower, Before milk-white, now purple with love's wound, And maidens call it love in idleness The juice of it on sleeping eyelids laid Will make a man or woman madly doat Upon the next living creature that it sees."

The German term the pansy "stepmother" flower from the fancy that the smallest petal resembles the stepchild overshadowed by her stepmother and two stepsisters.

Heal All-" Healing" or "comfort." plant derives its name from the French toute saine (heal all). Coming into blossom about St. John's Day, it was gathered on Midsummer Eve (St. John's Eve), and hung up in houses as a preservative from evil spirits and storms. Formerly it was worn in Scotland as a charm against witchcraft. Heath—"Solitude." Heather—"Bravery." White heather is said

to bring good luck, and for this reason is

frequently included in bridal bouquets. **Heliotrope**—" Devotion." The word heliotrope is derived from two Greek words: helios (sun) and trepo (to turn), because the whole genus of Helianthus plants are supposed to turn towards the sun, following him in his course round the sky. The famous botanist Jussieu first discovered it in the Cordilleras. Peru. His attention was first drawn to some tall, green bushes by reason of the exquisite fragrance emanating from it, and on approaching saw the ends of every spray were covered with very small delicate flowers of a blue-purple colour. Struck with the fact that all the blossoms were turned towards the sun, Jussieu christened it the heliotrope. From the seeds he sent home heliotrope was first cultivated in

the Royal gardens at Paris in 1740. Hellebore—" Scandal," "calumny." black hellebore is the botanical name for the Christmas rose, which was much used by the ancient Druids, both in medicine and to hallow their dwellings. It was thought to drive away evil spirits, and preserve cattle from the spells of the

witches.

Hemlock—"You will be my death." hemlock is a very poisonous plant, and by its juice prisoners were done to death in ancient Greece. Socrates was thus killed, 400 B.C., and his marvellous fortitude when drinking it created the most profound impression on all present. It was ever a favourite plant in witchcraft, and in "Macbeth," the Third Witch speaks of "Root of hemlock, digg'd i' the dark."

Hepatica (LIVERWORT).—"Confidence." From the old country proverb that when hepatica comes into flower, "The earth is in love,

we may sow with confidence.

Herb of Grace-"Disdain." An old-fashioned

name for rue.

Hibiscus—" Delicate beauty." This is a species of mallow bearing a purple and yellow flower which opens but for an hour, and by the French is called "fleur d'une heure." The hibiscus of the West Indies is often called the "changeable rose," from the fact that the flower which opens white changes at noon to rose colour, and later to purple.

Holly—"Foresight."
Holy Herb—"Enchantment." This is another name for the verbena, which was supposed to cure all manner of ills, since it is said to have been first found on the holy Mount of Olives.

To be continued,



LOVE PROVERBS MANY LANDS



ENGLISH

SINCE love is God's greatest gift to man, the joy and crown of his existence, it is only natural that many proverbs and phrases should be found dealing with that theme, for ever old, yet ever new.

Nearly every country possesses several characteristic love proverbs, the majority of them revealing great depth of feeling and

beauty of expression.

Love Proverbs of Shakespeare

In European proverbs we naturally commence with England and the Bard of Avon. Throughout his works Shakespeare attaches the utmost importance to this subject, fully realising that it is "love which moves the world along," and, while never belittling its dignity and joy, is nevertheless forced to admit that love is bitter-sweet, a delicious pother, a rare intermingling of joy and pain, but a rose for which all long, despite its thorns.

O spirit of love, how quick and fresh art thou! That, notwithstanding thy capacity, receiveth as the sea. ("Twelfth Night." Act I., r.)

Love-thoughts lie rich, when canopied with bowers.

Journeys end in lovers meeting, Every wise man's son doth know. (II., 3.) Let thy love be younger than thyself Or thy affections cannot hold the bent For women are as roses, whose fair flower, Being once display'd, doth fall that very hour. (II., 4.)

She never told her love, But let concealment, like a worm i' the bud, Feed on her damask cheek. (II., 4.) Love sought is good, but given unsought is better

The course of true love never did run smooth. Love looks not with the eyes, but with the mind. (I., I.) Love can transpose to form and dignity. (I., 2.)

Reason and love keep little company. (III., 1.) A lover's eyes will gaze an eagle blind.
("Love's Labour Lost." Act IV., 3.)

A lover's ear will hear the lowest sound. (IV., 3.) Who can sever love from charity. (IV., 3.)

All students of Shakespeare will readily admit that to him we are indebted for some of the most perfect word-pictures of a lover's ardour, his ecstasy, his eager impatience, and his swift despair.

In like manner he has given us some of the most beautiful love passages to be found in all literature; some so light and dainty that

we fain must own

A lover may bestride the gossamer That idles in the wanton summer air. "Romeo and Juliet." (Act II., 6.)

Others, full of the virile passion of Hamlet's cry-

Doubt that the stars are fire, But never doubt I love. (Act II., 2.)

While through them all, like the silken cord through the beads of a rosary, runs the sense of love's elusiveness, which, like "the uncertain glory of an April day," now all

sunshine, now all shower, acts as the lover's sharpest spur, and teaches him that he must woo his lady delicately, deeming no toil too great if he but gain her at the last.

The following quotations may illustrate

the above remarks:

Love like a shadow flies when substance love pursues. ("Merry Wives of Windsor." Act II., 2.) In love, the heavens themselves do guide the state.

(V. 5.)

Prosperity's the very bond of love.

("Winter's Tale." Act. IV., 3.)

Since maids in modesty, say "No" to that Which they would have the profferer construe "Aye."

("Two Gentlemen of Verona." Act. I., 2.)

They love least that let men know their love. (I., 2.) They do not love that do not show their love. Love is blind. (II., 1.)

Love's a mighty lord. (II., 4.) Love hath twenty pair of eyes. (II., 4.)

Didst thou but know the inly touch of love, Thou wouldst as soon go kindle fire with snow As seek to quench the fire of love with words. (IL., 7.)

That man that hath a tongue, I say, is no man, If with his tongue he cannot win a woman. (III., I.) Scorn at first makes after-love the more. (III., I.)

Love is like a child that longs for everything that he can come by. (III., x.)

Hope is a lover's staff. (III., 1.) Trifles light as air are to the jealous confirmations strong as proofs of Holy Writ. ("Othello." Act. III., 3.) Then must you speak of one that loved not wisely but too well. (V., 2.)

Lovers ever run before the clock.
("Merchant of Venice." Act II., 6.)

For love is blind and lovers cannot see The pretty follies that themselves commit. (II., 6.)

When maidens sue, men give like gods.
("Measure for Measure," Act I., 5.) Sigh no more, ladies, men were deceivers ever. ("Much Ado About Nothing," Act II., 3.)

All hearts in love use their own tongue. (Act II., 1.)

To be wise and love exceeds man's might. ssida." Act III., 2.)

Down on your knees and thank Heaven, fasting, for a good man's love. ("As you like it." Act III., 5.) Let me but bear your love, I'll bear your cares.
("King Henry IV.," Part II. Act V , 2.

She's beautiful, and therefore to be woo'd; She is a woman, therefore to be won! ("King Henry VI.," Part I. Act V., 3.)

Hasty marriage seldom proveth well. (Part III. Act IV., 1.)

Love is a smoke raised with the fume of sighs.
("Romeo and Juliet." Act I., 1.) Stony limits cannot hold love out. (II., 2.)

My bounty is as boundless as the sea. My love as deep. (II. 2.)

Love goes towards love, like schoolboys from their books,

But love from love, towards school with heavy looks.

How silver sweet sound lovers' tongues by night, Like softest music to attending ears. (II., 2.)

Love is a spirit all compact of fire, Love is a spirit all compact of inc, Not gross to sink, but light, and will aspire. ("Venus and Adonis." Stanza 25.)

Were beauty under twenty locks kept fast Yet love breaks through and picks them all at last.

Love comforteth like sunshine after rain. (Stanza 134.) Love is not love which alters when it alteration finds. (Sonnets,

Love is too young to know what conscience is; Yet who knows not, conscience is born of love? (Sonnets, ISI.)

To be continued.



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include:

Professions

Doctor Civil Servant Nurse Dressmaker Actress Musician Secretary

Governess Dancing Mistress, etc.

Canada Australia South Africa New Zealand Colonial Nurses Colonial Teachers Training for Colonies
Colonial Outfits Farming, etc.

Woman's Work in the Colonies Little Ways of Making Pin-Money

Photography Chicken Rearing Sweet Making China Painting Bee Keeping Toy Making Ticket Writing, etc., etc.

NURSING HOMES

How to Start a Nursing Home-The Support of the Faculty-Choice of Position-Sanitary Arrangements—How to Furnish—What is Required in the Nursing Staff—An Extraordinary Patient—An Original Venture-Convalescent Homes

THE modern, indeed, quite recent, innovation of having private nursing homes attached to hospitals has to a very large extent done away with or encroached upon the profits of and openings for private nursing homes. It is still possible to make a living out of them, but it is more difficult than it used to be.

The Choice of a Neighbourhood

Before deciding to start one, it is advisable to try to obtain the interest of one or more doctors, and their promise that they will send patients. It is the general rule of West End doctors and specialists to have a special home or homes to which they send their patients, and this practice means, of course, a certain more or less definite income for the owner of the home.

In every case the matron should be a fully trained nurse, as it is in her hands that the responsibility of the home and the lives of the patients rest. The matron is generally present at operations, and the nurses work under her control.

The first question to be settled is the locality of the home, and this depends entirely on the doctors whose support has been promised. They generally prefer the home to be as close as possible to their own residence; for instance, if patients have been promised by Kensington doctors, it will be necessary for the house to be somewhere in the Kensington district. But for choice, and if one is fortunate enough to have the patronage of West End doctors, Harley Street and its environs is by far the best locality, and will command the highest fees.

In choosing the house, due regard should be paid to the convenience of reaching it by rail or 'bus. No side streets or out-of-the-way places are suitable; a good address and a good thoroughfare are always important points with well-off patients.

No woman is advised to start, however, unless she has enough capital in hand not only to furnish the home, and to equip the theatre, but also to pay her expenses until patients come. Even with the support of two or three doctors, one may have to wait many months for patients, and, meanwhile, expenses are being incurred. The capital required depends on the size of the home.

Sanitary Arrangements

Good drains and perfect sanitary arrangements are of primary importance in a nursing home. Doctors are rarely content with the former tenant's certificate, and so the whole place should be thoroughly examined, not only by the London County Council inspector, but also by a private sanitary inspector. The latter will charge a fee of from two guineas upwards, but, as a rule, he is more difficult to satisfy in details, and insists upon more elaborate and careful arrangements being made than the London County Council man. Most doctors like to have the double certificate.

The landlord must understand that the house is required for a nursing home, and give his consent to its being used as such, otherwise he may afterwards intervene and

stop the proceedings.

As the major part of the house will be required for bedrooms, all the rooms should be light and airy, though not necessarily large. Difficult or high stairs should be avoided, unless there is a lift which could be used for patients, and that is very unusual in ordinary private houses. All the rooms will have to be freshly painted and "done up," so that there can be no danger of "germs." The walls are seldom—if ever—papered, for the same reason. Most doctors prefer to have them distempered, as in cases of infectious illness they can be washed down.

Furniture and Decorations

Pale, soft colours, restful for the eyes of the sick, should be chosen, and it is a good idea to have the same colour scheme carried throughout the room; the screen, curtains, easy chair, and even the bed coverlet can be

in harmony.

When one comes to discuss the furniture of a nursing home, the question is more difficult, because so much depends on the kind of patient expected. Rest-cure cases, for instance, should have a more luxurious room—sometimes two rooms—than operation cases, where the most rigid antiseptic

precautions must be taken.

In these latter cases, carpets are never used—linoleum is substituted, with rugs for the bedside and the fireplace. The rooms of operation cases are furnished as plainly and lightly as possible, and everything is washable. White furniture is the best, and wardrobes, as a rule, are not allowed at all, the patients' trunks and clothes being kept in a special room. Single spring beds, of a comfortable height for bending over, a table for the patient's bedside, the necessary toilet articles, a couple of chairs, a screen, and perhaps a combination dressing-table will be, generally speaking, all that is required for an operation case's room.

The Operating Theatre

If there is no operating theatre—though, in high-class homes there should be one—a large white deal table of not less than six feet, on which the necessary mackintoshes and blankets are laid, will serve the purpose, and will have to be carried about from room to room as it is required. A well-known and successful home in the West End district used only for its many operations a wooden movable table. But this practice is not to be recommended, and gives a great deal of extra work.

When there is an operating theatre, all the articles required for operations will be kept there, and in an adjoining room or in the theatre itself there will be cupboards and receptacles for keeping dressings. The fitting-up of the theatre would have to be carried out by a qualified nurse.

The most modern hospital theatres are all in white, with tiled floors and walls, and though this may be impossible in a private nursing home, it is indispensable that everything in the theatre should be antiseptic and washable.

Hospitals always have an adjoining room where the anæsthetic is administered before the patient is taken into the theatre, but the only general rule which can be laid down is that the patients must be saved from every possible cause of nervousness. A tactful nurse has a very powerful influence before and after an operation, and nothing is more important in a nursing home than to choose not only competent, but tactful and pleasant nurses. Many people arrive so overcome by sheer fright that they stand in the way of their own recovery unless the nurse can soothe them. Young girls and children especially need infinite tact and patience shown them when they are sent to a home for operations. There is usually homesickness, shyness, and often terror for the nurse to combat and overcome, for a patient who is constantly fretting does not get well.

There is, in fact, no profession which requires more tact and patience than that of the nurse. Above all, the matron and staff of a nursing home require these qualities, for the patients paying well have generally an unreasonably high idea of the demands which they are entitled to make on their nurses. The strain of taking care of rest-cure cases is the most severe of all, and the nurses engaged in this work should themselves have plenty of rest, good food, and recreation.

An Instance of the Need of Tact

It is a very inadvisable practice, if it can possibly be avoided, for a matron or proprietor to have her family living in the home. For one thing, the confidence and privacy of the patients has to be scrupulously respected. Many strange cases come to a nursing home, and there should be no opportunity for a leakage of their affairs to the outside world.

As an instance of the diplomacy and care required in the management of some patients, a well-known matron once said to the writer, "I think one of my strangest cases was a titled woman, whose nerves, apparently under the strain of a society life, had completely given way. She came to me for a 'rest-cure,' given way. She came to me for a 'rest-cure,' but for a long time I feared her case was hopeless. For one thing, her relations insisted on giving her, when the nurse had left the room, liqueur sweets, although the doctors had strictly forbidden all stimulants. The doctor could not entirely forbid them visiting her, neither could I examine their pockets. To add to my difficulties, the patient wept night and day without ceasing, that being the especial form of her malady, and it was a trial for the most strong-minded nurse to remain in such an atmosphere of unceasing tears. She was convinced that

she was placed in the home to be poisoned, and before she would take any food, we had to call in someone not in nursing dress to taste it, and prove it was not poisoned. She eventually recovered, and was sent home

practically cured."

Very often the difficulty experienced by the nurse is not to persuade patients that they require medical attention, but to make them believe that there is nothing the matter with them at all, except that they are leading too luxurious a life, and are suffering from the unromantic ailment of indigestion. Yet there are, alas! many tragic life-stories and but few comedies hidden behind the doors of a nursing home.

Infectious Cases

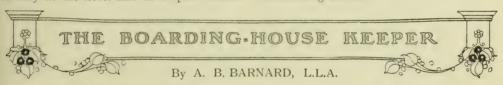
Infectious cases, of course, cannot be taken into an ordinary home, and special permission must be obtained from the authorities to take them at all. Not very long ago, an enterprising woman in London made a very good opening for herself by starting a small home in the suburbs for infectious cases alone. One of the great London hotels subsidised the home, because so often people from abroad or even from the country came to stay at the hotel and developed measles

or scarlatina or some other infectious illness with which the ordinary nursing homes could not cope. Very often children were the victims, and the hotel, of course, could not keep them. They at once, therefore, supported the undertaking. But this lady cannot, of course, take any other kind of patient; and increasing competition from the private homes of hospitals will doubtless soon make even such an original idea as this difficult to carry out. It would be dangerous, therefore, to recommend this as a likely opening.

Very few homes have convalescent branches of their own in the country or at the sea, but they are generally in touch with one to which patients can be sent if they so

desire

Of these convalescent homes there are two kinds, the one for persons of ordinary independent means, and the other for gentlewomen of limited means who are often sent down by the society or league which has helped to pay their operation fees. There are two or three of these gentlewomen's medical aid societies in London 'alone. These, and the question of convalescent homes in general, will be dealt with in a forthcoming article.



The House that is Patronised—Furnishing and Arrangement of Rooms—Managerial Tact—Competent Service—Types of Boarding-houses—Continental Houses—Possible Profits

To open a boarding-house is one thing, to keep it open another; and to make it a really profitable affair is no easy matter. Sometimes it is the management, sometimes the catering, and sometimes the personality of the proprietress which hinders success.

Probably every reader of this article can recall some seaside boarding-house she never wishes to see again, and another, less luxurious, perhaps, to which she hopes to return

with friends in her train.

It is worth while for any woman contemplating the starting of a boarding-house to consider well the causes that produce favourable and unfavourable impressions, so that she may try to safeguard herself against

failure.

Now a house that holiday-makers like to visit is one where the meals are well cooked, punctually served, the menu as varied as possible, and the food, however plain it may be, nourishing and of good quality, and the table arrangements spotlessly clean and dainty. Of equal importance is a comfortable, clean bed, with soft pillows. It may be thought superfluous to emphasise this matter, but experience proves that it is not so.

Another essential is a good water supply. A stay in a house situated in lovely country may be spoilt through old-fashioned sanitary

arrangements and brackish drinking water. Visitors may put up with little inconveniences if they can get these three necessaries—good food, pure water, and comfortable beds.

As to the house and its contents, the furniture must be modern, as good and attractive as can be had for the capital to be spent on it; but it is a mistake to put into a bedroom any article that is not absolutely necessary. Boarders' own luggage will occupy empty spaces, and a bare mantelpiece and chest of drawers' top are more appreciated than the most treasured ornaments and curios of the proprietress.

A bedroom hung round with pictures and

A bedroom hung round with pictures and photographs of relatives, dead or living, is not attractive to strangers, who would, however, welcome a bright and good picture or two.

Avoid Superfluous Ornaments

There should be no superfluous hangings or curtains, nothing to harbour dust or germs. Whatever else may be wanting, provide ample wardrobe accommodation, and, if at all possible, a full-length mirror. When this latter item cannot be placed in each room it is an excellent plan to place one on a landing in a good light.

A floorcloth, with rugs, is preferable to a

carpet, and more sanitary.

In a holiday boarding-house such as the writer has in mind there will be a good-sized lounge hall, a smoke-room, and a drawing-room provided with a cottage piano. If the size of the house does not also permit of a writing-room, then both smoke-room and drawing-room should each be provided with a writing-table. Men are sometimes a little thoughtless in the matter of smoking, and a courteous intimation that the drawing-room should be kept free from the fumes of tobacco will not be resented on their part, and will be much appreciated by the ladies.

In the lounge hall it will be well to have a good supply of comfortable basket chairs, and on the walls notices of anything that may interest visitors—information concerning local matters, excursions, fêtes, entertainments, railway and boating time-tables, names of local churches with their hours of service, and an Ordnance map of the district.

If there happens to be a garden it can be made a great attraction. A shady lawn is the ideal spot for the afternoon cup of tea on hot summer days. Grown-ups as well as children appreciate a hammock or two, and games such as croquet or tennis, if available, will always prove an attraction.

The furniture should be obtained on the most advantageous terms. An introduction to a wholesale firm is invaluable, as the middleman's profits are saved. One enterprising woman obtained her thirty bedroom suites in the plain wood from the warehouse, and then employed a man to French polish them. She thus secured reliable solid wood goods at little more than half the cost of buying in the ordinary way, even with liberal discounts.

Linoleums, carpets, table linen, china, and glass can all be obtained in bulk to the

great advantage of the buyer.

The arrangements of the house and its management should permit of plenty of freedom, with restraint so tactfully concealed that it is hardly felt. The proprietress who wishes to enlarge her *clientèle* tries to make every visitor at home, is never too busy for a chat or word of information, and takes a personal interest in the comfort and amusement of each individual.

The Spirit of Personal Interest

This spirit of personal interest in the well-being of the visitor and the encouragement of a cheerful, homely feeling is highly desirable and much appreciated. The proprietress may be an expert housekeeper, and yet fail because she keeps aloof or too much in the background. Not for a moment should she let her boarders feel she is making money out of them; always she should have the tact and the good sense to treat them as though they were guests.

to treat them as though they were guests. She must, of course, be experienced in the management of a large house, or have undergone training at some school of domestic science. A year or so spent in this manner would be a valuable experience

for her. There is the difficulty of obtaining servants and retaining them during the busy season, so that a proprietress who can don her apron and turn cook or housemaid at any moment possesses a distinct advantage.

Undoubtedly she needs a business head. She must buy economically, know all the available markets, understand book-keeping, and be familiar with the legal relations existing between herself and her boarders. Illness may intrude at any time, therefore a knowledge of sick-nursing will be found never to come amiss.

The proprietress, however, may possess a great deal of information and personal charm and yet not attain success, because she has neither wisdom in the selection of servants, nor power to manage them, and to inspire in them the spirit of helpfulness which visitors so much appreciate.

The Servant Question

In engaging servants it is very necessary to make particular inquiries as to honesty and trustworthiness, because drawers, wardrobes, and trunks are constantly left open, and their contents at the mercy of the evilly disposed.

The scarcity of servant maids is a difficulty which some overcome by taking young foreign menservants, many of whom are willing to cross the Channel for the season, and do not expect high wages because they value the opportunity for improving their knowledge of English.

As a rule, they make good servants, especially as waiters and luggage carriers; but their tempers are too often volcanic, and liable to cause undesirable upsets.

In one small suburban boarding-house where permanent gentlemen boarders are taken, a manservant is found useful as a valet, waiter, and general factotum. Occasionally it works well to have a childless married couple, the wife acting as cook or housemaid.

It may be useful to consider the type of boarding-house which people do not care to revisit. There is the house where meals are never ready to time, the food ill-cooked, the servants inattentive, and forgetful of boot-cleaning, hot-water jugs, and bedroom service; where the proprietress neglects some boarders in favour of others; where trains, tramcars, and other irritants disturb the night's rest; where children, uncontrolled, romp and play boisterous games; and where "extras" run up the account to an amount which is, to say the least of it, unexpected. is the house to which some infectious complaint has been brought. And there is the house where the proprietress is rarely to be found when she is wanted.

In a seaside, or, perhaps, it would be better to say holiday, boarding-house the work is usually very heavy during the summer months, but when the season is over there is opportunity for a long rest,

or visits to friends; or the house perhaps

may be closed entirely.

As to the choice of locality there are numbers of points to be considered—the amount of capital available, the class of boarder to be catered for, the style of the boarding-house, and the people who are expected to make use of it. There are the seaside, the inland watering-place—Harrogate, Bath, Buxton—the city, the country, and the suburban boarding-houses, and they may exist for pleasure-makers, invalids, or workers. Some cater for families, others for elderly bachelors and spinsters, others almost entirely for foreigners, and others, again, for young men or women engaged in some study, profession, or business during the day. There is, indeed, ample choice.

A Suggestion

Sometimes a girls' boarding-school provides suitable premises at some seaside resort during August and part of September, and at one French seaside town an attractive convent school with large grounds is full of boarders in the summer. This remark might suggest a venture beyond our own shores, and the idea is worth considering. Last year the writer stayed at an English boarding-house at a port on the French coast, the proprietress of which closed it to return to England for the winter.

As English and Americans travel more and more on the Continent opportunities for opening English boarding-houses in tourist resorts increase. And in the northwest of Canada there are good prospects in the growing townships for those who care

to emigrate.

One rarely finds a solitary woman taking upon her shoulders the responsibility of a boarding-house. Usually she has a sister, daughter, relative, or friend who shares her arduous duties; and, perhaps, the widow left with some capital, a good supply of furniture, a growing family, and a fairly large circle of frends might do many worse things than start a boarding-house

things than start a boarding-house.

The house should be advertised in local directories and guides, in newspapers, in railway time-tables, and perhaps at the nearest railway station; also in educational publications if student boarders are desired,

and in Church or Nonconformist weekly to suit the advertiser.

Probable Profits

Special attention should be given to the printing of an attractive folding card, stating terms (from 25s. at least), and hours of meals, preferably with a photograph of the house, for people like to know to what sort of place they are going. It is quite worth while to put such a card into the hands of the station waiting-room attendant, who is sometimes quite beset for addresses during excursion times.

It is not unusual for an ex-teacher to open a boarding-house. She might like to have her address inserted in a useful little booklet of addresses in almost every country, "The Teachers' Guild Holiday Resorts" (1s.), for it is much used by teachers and their friends.

As to the profits to be derived from boarding-houses they differ so much that any statistics might be misleading, and if scores of results were given a house opened on similar lines would probably give a very different return; but provided the suitable woman, the necessary capital, and the right locality be ensured, it is possible to make, if not a fortune, at least a good living.

Experience shows that once the first twenty or thirty regular visitors are secured profits are larger in proportion to the working expenses. Very little can be made

out of a small boarding-house

For the first few seasons there may not be a profit on the investment, therefore it is very important to get the house filled as soon as possible. When the project is mooted among friends they generally rally round to assist in the start, and every fresh boarder, if satisfied, may be counted on to make the house known, and to recommend it to others.

A visitors' book in which comments—they are usually commendations—are invited is usually placed on a side table, and helps to preserve the general glow of satisfaction.

Another means of advertising is a brass plate on the gate, or a large board on the front of the house. This summer the writer noticed one house described itself as "Popular Boarding-house," and as it was crowded to overflowing the name was apparently justified. Even babies and baby carriages were accommodated.

The spirit of enjoyment and bonhomie was very evident, and it is safe to predict the house will need an annexe in the near

future.

Answering Inquiries

In contrast to this house there is the legend "Select Boarding-house," or "Boarding Establishment," and sometimes "Private" is prefixed, which may drive away some casual searcher who may be a most desirable person from every point of view, while it attracts others.

The answering of inquiries and applications for rooms by post should be entrusted to a good letter writer. A slovenly written communication, ignoring the questions asked, is not likely to attract a newcomer, and exaggeration of the merits of the house or the advantages of its situation are bound

to react unfavourably.

In conclusion, the woman who thinks of opening a boarding-house is recommended to visit several of the type she is contemplating and observe carefully all that goes on, criticising from the point of view of proprietress and boarder alike. If the plan is feasible, she would find it advantageous to visit a French or Swiss pension, and find out how they are managed. She would probably learn a useful lesson in economy.

POULTRY FARMING FOR WOMEN

By J. T. BROWN, F.Z.S., M.R.San.I.

Editor of "The Encyclopædia of Poultry," etc.

Continued from page 3759, Part 31

Necessity of Method in Poultry Farming—Cleansing the Runs and Houses—Shelters—Wise Economy and Care

As in other business enterprises, method is absolutely necessary in poultry farming. The work of feeding the stock, cleaning out the various structures, managing the incubators or broody hens, egg collecting, etc., must be performed at regular times. The attendant must at no time get behind with her work or the stock and appliances will suffer, and loss, rather than gain, will result. The aim of the poultry keeper should be to have no more birds and appliances on the premises than can receive regular and proper attention from one's self or the one in charge.

It is not the number of fowls one keeps that ensures success, but the useful qualities of those that are kept, combined with good management. And, be it remembered, good management is of quite indispensable

importance.

Twice a year the poultry shelters and the fencing forming the runs should be inspected, and any defects caused by accidents or the weather should be made good. During the spring all necessary outside tarring and painting should be done. Houses painted in the spring will add to the good appearance of the stock running near them, and visitors will be impressed, probably to the poultry keeper's advantage.

In the autumn an inspection should again be made of the structures, and any defects in their walls or roofs should be remedied, so that the inmates may escape damp and dangerous draughts during the stormy

winter months.

During spells of hot weather fowls confined to earth runs must be protected from the powerful rays of the sun. Fowls can no more thrive under a blaze of sunshine than they can during periods of frost. It is during the two extremes of weather that the birds must have special attention, or disease will break out.

Hot Weather Precautions

During hot weather temporary shelters should be provided by driving stakes into the ground at suitable distances apart, and stretching calico or sacking across and fixing it to them.

Fabric, some four feet wide, fixed to stakes of the same height, will shade a good portion of the ground, and to this the birds will resort during the hottest part of the day.

Again, the soil in earth-runs is liable to become baked and hardened in hot weather. It should, therefore, be watered every day without fail with the spray-pump or watering-can. Fowls are liable to go lame through running daily on earth-runs that have become uncomfortably hard through exposure to hot sunshine.

The birds should not be compelled to seek the shelter of the roosting-house or scratching-shed during the hot part of the day. The more fresh air and exercise they get in the open the healthier they will be, and everything, therefore, should be done to provide the necessary means to this end.

Instead of scattering the grain among the litter under the scratching-shed, it should be lightly buried in the earth in a shady part of the run, when the birds will get healthy open-air exercise scratching after it. Drinking vessels should be kept clean and well supplied with clean water, and the gritboxes should be kept supplied with flint grit and crushed oyster shells.

How to Economise

In the management of the stock and plant economy must be practised in every direction. By this I do not mean that the food given to the fowls must be of a low-priced grade, or that anything used in the operation or preservation of the appliances must be of second-rate quality. It is false economy to invest money in anything of a "cheap and nasty" kind. Extravagance must, however, be avoided, and advantage must be taken of everything that can be turned to good account.

There are many items in the management of poultry that call for economy, such as the care and preservation of hatching and rearing appliances, coops and runs, etc. Such appliances, before being stored at the close of the hatching and rearing season, should be thoroughly cleaned and stored under cover for the winter, when they will be in a clean and dry condition for painting, limewashing, etc., when the breeding season again comes

round.

Treated thus carefully, such appliances will wear treble the length of time as will those left lying out in all weathers during the autumn and winter.





Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in EVERY WOMAN'S ENCYCLOPÆDIA. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with:

The Ceremony Honeymoons

Groomsmen

Marriage Customs Engagements Wedding Superstitions Marriage Statistics

Trousseaux Colonial Marriages Foreign Marriages Engagement and Wedding Rings, etc.

SENSE OF HUMOUR THE SAVING

By FLORENCE BOHUN

The Essential Oil of Life's Machinery-A Priceless Possession-The Want of Humour of Engaged Couples—A Working Arrangement—"Settlement Day"—Humour Under Difficulties

A SENSE of humour is the oil that keeps the marriage machine running smoothly.

Like all other machines, it works very well when it is new, but after a few weeks the dust of convention begins to clog the wheels.

That part called "Rosamond" is not so

obedient as it was at first, and that part called "Ferdinand" seems to prefer its own

way, regardless of other parts.

A little oil would soon work wonders. But this is where the metaphor fails, for it is no machine of hard, unliving metal, that needs a minder's ceaseless attention, and an ever-ready oil-can, nor is the oil to be bought at the nearest chandler's. For the marriage machine is very human.

Saving a Situation

The sense of humour has saved more situations than the lifeboat has saved lives. Of all virtues, it is the most priceless, for it is in reality a piled-up heap of virtues which stand unseen, but solidly, as a background. And its value is very largely measured by the fact that, like "the crown of laurels," it is won by fighting, not by inheritance.

There are cases of people who appear to have an inborn sense of humour. But really it is never inborn. Their fathers and mothers have taught them the ABC, and they have in later life learnt the rest of the alphabet with as many tears, and as much trouble, as the average girl learns the sixth book of

Euclid.

Girls and boys rarely have the smallest sense of humour; they take life in deadly, exasperating seriousness, and are very much offended when older people point out the great mistake? When they fall in love, they do so with a solemnity worthy of the strictest religious ceremonial, and "Love's young dream "sinks from gloom to gloom until it is about as melancholy a thing as an undertaker's face. Extreme indignation is aroused when someone suggests that they are spinning cobwebs of worry and anxiety and gloom over the loveliest, happiest, brightest thing the world gives.

They talk vehemently and incoherently of "the holiness of love," "the blissful unity of souls," and "the profane frivolity" of all other lovers, not realising that a sense of humour would prevent them mentioning such hallowed subjects even to the empty air.

During courtship, this analysis and introspection brings considerable gloomy pleasure to the couple. But marriage needs its other side nurtured as well, and the couple who do not make up their minds to look at most of life's circumstances in a humorous light have a very bad time indeed.

A Wise Ordinance

A couple who realised at the end of the first married year what the lack of a sense of humour would mean to them in middle life were those who ordained that all quarrelling, scolding, fault-finding, worrying, recrimination, should be saved up for an evening, and only one evening, every week.

"Rosamond" declared she was thunderstruck to find that two people who were really devoted to each other could have quarrelled so much, and have said such

peculiarly nasty things.
"Ferdinand" felt inclined to say in excuse that he had not known his wife had a temper until after he married. remembered it was only the day before that he had declared she was a "stupid little baby," because she refused to walk straight across a crowded street when the London theatres were closing, and taxis were darting about like large destructive glow-worms, and motor 'buses, like cars of Juggernaut, were trampling mercilessly on their way.

How It Worked

So they thought over together that first year's downhill path. At first their quarrels had been earthquakes of two moments, followed by avalanches of sunshine-all kisses, tears, and protestations of sorrow.

Not so very long after he had called her "a little idiot," with variations, and she had worked out quite a theme on the words, " a bullying brute of a hooligan." Regrets that they ever married proved the next step on the easy road of the quarrellers, then, one much-to-be-deplored day, he had seized her by the shoulder and shaken her, and she had grabbed his most carefully assorted and collected papers and hurled them in wild disorder out of the window on to the flowerbeds.

This recital of the year's doings happened the next day after that. "Rosamond" finished laughing: "You'll soon be in Bow Street, charged with ill-treating your wife, and you'll get a month's hard labour, and I shall be a glorious, independent grass widow!"

"The mischief with us is "-discovered Ferdinand—"we've got no sense of humour

in regard to our quarrels."

So together they concocted a plan. Wednesday evening was to be "settlement Any digression from manners, any unconsidered remark, any vexed question was to be settled on that day, and on that day alone. The plan succeeded well, but it required a sense of humour to keep it going.

Recording Angels

"Ferdinand" came down to breakfast one morning late, and found his wife very quiet and subdued. He liked her always to be bright and cheerful, and so asked the reason. "Only the servants," was the brief reply. He resented this curtness, and began sharply, "Well, don't be---" when she held up a warning finger, smiling, "Not till Wednesday.

They even bought a penny exercise book, and entered "Ferdinand" on one page, and Rosamond" on the other, and either could write down the other's misdeeds. When "settlement day" came, it was generally found that the misdeeds about balanced, and so cancelled one another. In time they both improved, and "settlement day" became

unnecessary—but that was when his black hair was streaking with grey, and her merry

eyes were lining with wrinkles.

The story told me by another young couple. who moved from the heart of the city to the depths of the country under even more trying "removal" circumstances than usual, was another instance of the sense of humour that saves. She suggested, while she stood in the little bedroom, almost hidden beneath packing-cases, dress-baskets, newspapers, and her husband's extensive wardrobe of undergarments, that they should treat the whole matter as a joke. "You must smile even when the men bump the case containing your most precious books down every one of the hundred stairs.'

"And you," he answered, "must peal with laughter like a comic opera heroine when you see the silver chest plumped down

on your best 'tea-party' hat.

Heroic Resolves

When at half-past eleven the same evening they wearily made the beds in the new home and crawled into them, they sleepily acknowledged that but for a sense of humour they could never have survived the day, sane and

still good-tempered.

The married couples who find life dreadfully dull and tedious when alone with each other for any length of time, lack the saving grace of humour. The arrangment of furniture, escapades of Eliza Ann, flirtations of the latter with the milk-boy, correspondence with the landlord about a leaky gutter which the landlord repudiates his obligation to mend, can all be turned into jokes which keep good temper in the house, and drive worry and loneliness from the door.

A young married couple of very small means, who could not afford to go to theatres very often, decided that even the smallest of their little outings should be means of entertainment. A visit to a picture galleryby the amusement which they got out of some of the pictures, or some of the picturegazers—was a very good afternoon's entertainment; an expedition to a shop where strange and weird foods were sold as "reformed foods" gave them plenty of merriment; and a visit to the Zoological Gardens on a Sunday, with a Fellow's ticket, gave them as much, if not more, entertainment than the wealthy man who lounged in a half a guinea stall watching the latest comic opera.

Mutual Tolerance

Many things in marriage war against perfect happiness, but an easy tolerance, each going his and her own way, which many couples believe in doing, will never lead to that happiness, for it is bound to lead the two

A continually combined attempt to swim or sink together, to work together, and, above all, to laugh together, is the only real means to happiness, and that is only possible if in both exists the saving sense of humour.



National Sentiment in Royal Wedding Veils-Russian Lace-Colour in Bridal Attire-A Bridal Veil of the Twelfth Century-The Rise of the Veil-The Bridal Dress of an Austrian Princess

The importance of the wedding veil as part of the toilette of a bride is constantly demonstrated by the use of heirloom lace for that purpose on the occasion of the marriage.

Those whose rank demands the highest ceremonial usually choose to wear the fine webs of lace already reserved for this special

purpose. Queen Mary was married in the veil that her mother, the late Duchess of Teck, had worn. It was ornamented appropriately with a beautiful pattern of rose, shamrock, and thistle.

In nearly every country a patriotic feeling is expressed in the making of the bridal lace. Of the wedding veils of the Bourbon family we have already spoken (see page 3526, Part 29). As it was deemed seemly that these magnificent hand-made veils should be worked in France for the five sisters of the representative of the French dynasty, so also Honiton, in Devon, was chosen to furnish the veil of Queen Victoria. This was sprigged in the characteristic manner of the English workers, who originally copied the Brussels methods.

Queen Alexandra's wedding veil was also English.

The bridal veil of the present Duchess of Saxe-Coburg was of lace made by industrious fingers at Moscow. Russian lace is extremely interesting and original in type, and though but little is made at present, it may come into vogue with conspicuous success.

The manufacture of this lace is under Royal patronage, and the Imperial Family often make valuable gifts of Moscow lace to intimate friends.

The former Duchess of

Saxe-Coburg, a Russian Princess who married Prince Alfred, afterwards Duke of Edinburgh, also had a veil of Russian lace. The characteristic feature of this lace consists in the varying thickness of its threads, which are used so that an effect of either high or low relief is given, according to the density of the work. A garland of roses formed the



The wedding veil of H.M. the Queen of Italy, an exquisite specimen of modern Alencon lace



A scarf veil in finest point gaze
Photo, Paul Geniaux

pattern of this wedding veil for one of Russia's high-born daughters, and it is said to have been the most perfect specimen of lace ever produced at the factory.

Wedding Veils Worked in Gold

Within recent years colour has occasionally been introduced to relieve the dead white of the conventional wedding toilette. Sometimes, gold or silver tissue lines the train; occasionally the "something blue," deemed essential for luck in the completion of the dress, is brought into sight, though it is generally worn as a pale thread of ribbon on the lingerie petticoat, or as a dainty satin bow on a bride's garter.

The veil or dress trimming may be old, and the satin new. The veil, too, is frequently borrowed, and there is always provided a place for a dainty ribbon knot of blue. Thus does the bride fulfil the terms exacted by tradition.

The fashion of using a little colour in the wedding dress is greatly on the increase, for while a few years ago its introduction was wont to raise a storm of comment and protest from the more conservative, it now is con-

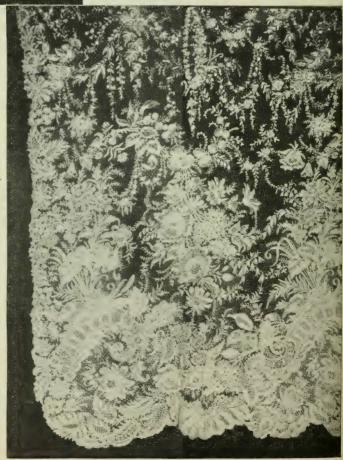
sidered quite a usual expression of taste on the part of the bride.

No modern bride has yet had her veil hemmed or embroidered with colour. Perhaps some day, gold or silver, already a favourite for trimming the dress, will also appear on the veil. Should it do so, it will be no new thing, but the revival of a fashion which is very old.

A Veil of the Twelfth Century

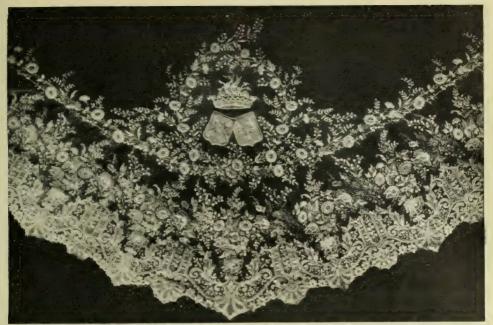
There was a Royal wedding veil prepared in the twelfth century, and it was of white stuff (probably not transparent) worked with gold and worn with a crown of gold leaves. The veil was drawn straight over the forehead, and high over a square-shaped frame, which lifted it well above the leaf crown. It fell in long folds down the back.

This truly Royal manner of adjusting the wedding veil was adopted by Matilda of Scotland when she was married to Henry I. of England. The effect must have been magnificent and stately, and would not appear so strange to the guests of those days as it would to us now, for the horned headdress was then in fashion, and most women of rank wore a veil or wimple pendent from



A marvelleus piece of needle-point lace, of superb execution and intricate pattern

Photo, Paul Geniaux



Part of the bridal lace of Queen Amélie of Portugal, an example of the introduction of heraldic emblems into such work

This was usually of a wired headdress. linen or brocade, laced with gold, or embroidered in chequers of brightly coloured dyes.

Such a veil could be utilised in a moment as a protection against the weather or the rude stare of the multitude. In the reign of Edward III. veils were worn by nearly every woman except those of the lowest class. So general was the veil-wearing of this period, and so extravagant were some of the veils, that in 1363 an Act was passed, prohibiting the use of silk for veils, or any but the

simplest material

In an old fashion plate of 1830, the wedding veil is worn almost as a drapery. It is adjusted to the head, beneath a charming fillet of myrtle. It falls at the back and also at the sides of the face and over the arms. The pretty, transparent net covers the bare arms gracefully. The lace itself is of fine quality, being of Belgian sprigs mounted on machine-made net. This veil is small, only reaching about twelve inches below the waist at the back. The dainty little Early Victorian bride has a tightly fitting lace-sprigged skirt with two flounces of old Brussels. She carries a Prayer Book, and wears pretty satin, heelless slippers.

The Rise of the Veil

Though we have no distinct record of the first wearing of the veil at a marriage ceremony, we can trace its gradual adoption through the ages.

On occasions of ceremony, women attended the services of the church wearing a veil instead of hat or bonnet, as to this day at confirmations and bridals. Anglo-Saxon women wore a "couvre chef," which eventually became a part of conventual dress. The most important ceremony in the life of a nun was significantly called the taking of the veil, when she became dead to the world and the bride of Christ. The veil was put on exactly as it is by a young girl at the time of her marriage.

Significance of the Veil

In the sixteenth century, the head of a woman was uncovered before marriage, the hair being bound by a fillet. After marriage, it was veiled, and the hair was bound up. In Scotland, to this day, the snood or fillet is the distinctive wear of an unmarried girl, and in Switzerland and the Austrian Tyrol, the hair is in plaits in youth and concealed after marriage.

We can conclude, therefore, that the veil has always been the outward sign of maturity and fraught with meaning in countries where there is conservatism in ceremonial.

In Austria, the wedding veil is considered of deep significance. At the wedding, in October, 1911, of Princess Zila of Bourbon-Parma to the Archduke Charles (who stands next to Franc's Ferdinand in succession to the Austrian throne), there was much importance attached to the wearing and

adjustment of the wedding veil.

The bride's dress was of white duchesse satin, severely plain in cut. The skirt was wide enough to strike horror into the modish hearts of the Rue de la Paix, but the Imperial House of Austria does not follow the fashion, and the dress measured three yards round the bottom. The front of the dress was embroidered in silver thread with myrtle-wreaths, and the fleurs-de-lys of the

Bourbon family. The train was four yards in length, ornamented with the same

wreaths of bridal flowers.

Heirloom lace draped the bodice, lace which had been used on the wedding dresses of other members of the Braganza family, and orange-blossoms fastened the bodice. The veil was presented by the Emperor, together with a priceless diadem of jewels. A little nosegay of orange-blossom was tucked into the side of the elaborately dressed coiffure.

The wearing of veils by bridesmaids is a fashion which reappears occasionally. In this case, the veil is arranged beneath a wreath of flowers, and hangs to a little below the waist, but is never worn over the face. The fashion is not, however, a favourite one. There is no particular reason why we should admire these attendant maids, however important their task, therefore we think bridesmaids do well to demand widebrimmed hats or modish capots, rather than the poetic but trying veil.

Perhaps one of the most richly trimmed

bridal dresses of modern days was that worn by Miss Violet Rawson, who, in November, 1911, became the wife of Lord Leconfield, owner of beautiful Petworth, and of some of the finest pictures Vandyke ever painted.

Miss Rawson's dress was of lily-white satin, as rightly became so young a beauty. A drapery of fine old Brussels lace formed a crossed fichu bodice. This was fastened down in a somewhat novel way by a long spray of orange-blossoms, which reached nearly from the waist to the shoulder. The vest and collarband were also of old lace, and ruffles foamed at the elbow in quite a Louis Seize fashion, while the under-sleeves were also of lace cut from a deep flounce. The pointed tunic of satin had a lace flounce, buds of orange-blossom hanging as garlands from the head. From the shoulders fell a magnificent court train of pure white satin, with a long flounce of the old lace caught down with flowers. The wedding veil was of rare old lace, and made a fitting finish to this really regal gown.



The Call of Duty and Love—A Woman's Place—The Lonely Husband—Care of the Children— The Wise Decision—44 Till Death Us Do Part''

It is often difficult enough to do one's duty when that duty lies plain before one, but it becomes ten thousand times more difficult when one does not know in which direction the duty lies. It is not always that the path becomes obscured, but sometimes the duty seems to lie in two opposite directions.

This sounds like a paradox, but, unfortunately, it can often be only too true. A married woman with children has a double duty, the duty of the wife and the duty of the mother. As a rule, these two run happily side by side, but this is often not the case when the woman is married to a man whose profession or calling obliges him to live abroad. It may be that the place is not healthy for children, or the necessities of their education render it desirable that they should be sent home, and at once a terrible problem confronts the mother. Is she to remain at the side of her husband or come to England to take care of her little ones?

Duty calls her both ways. Love is equally unreasonable in its demands.

A Crucial Point

It is a difficult question, and as far as concerns both lives, momentous issues are at stake. The woman, wife and mother, has to decide who has the greater need of her—the children of tender years, to whom the mother-influence means so much, or the grown-up man-child, who is even more

dependent on his wife than the children on their mother.

A bachelor is quite capable of taking care of himself—that is, while he is content to remain a bachelor; but when a man is married, or falls in love, he changes. He loses something of his self-sufficiency, a new need is born in him, the need of the woman he has chosen to be his wife; his tastes and disposition also alter to a great degree, and the things that pleased him in his bachelor days have now lost their relish, and he cannot go back to what he was before he became a married man.

It is a very grave responsibility for a woman to take upon herself if she decides to sacrifice the father for the children. It may turn out all right; it may turn out all wrong. Besides, a woman's first duty is to her husband.

Hundreds of women every year are called upon to make choice between their loved ones, and very many of them choose to go with the children. It is wrong! Looked at without prejudice, there can be no question about that.

The Greater Evil

There is nearly always someone at home who can look after the little ones. There is never anyone who can look after the husband. The children, at the worst, can be sent to school if there is no relative who can

make a home for them, but the man out in a far country must eat his heart out alone. If his wife leaves him, too, he is bereft of everything at once. Life that has been so full of joy becomes barren and a desert. When his day's work is done, he will come back to his empty house or bungalow, and the very silence will strike him as with a chill. There will be no loving woman to greet him, no laughing welcome from the little ones he has cherished.

The Wifeless Husband

The house is like a habitation of the dead, and it is full of ghosts, who mock and gibe at him. He may stand it for a few days and nights, perhaps, but in all probability he will become moody and depressed; then his friends will try and cheer him up, and he himself will endeavour to fill the void that has been made in his life. Evil of some sort or other is sure to overtake him. It may be a lesser evil, or it may be a greater; it may be only that he will get into the habit of smoking and drinking too much, and thereby undermining his constitution and ruining his digestion, or he may fall into more disastrous ways. Not the least of all the evil is that he must necessarily become independent of his wife, and for a man and wife to be independent of each other is not a condition conducive to their happiness.

A Mistaken Sacrifice

Then there is another factor in the case. Slowly and surely the man will begin to realise that he has been sacrificed for his children. It will not be a pleasant reflection, and though it may not make him bitter, it will certainly leave a little sore feeling that it will take a long, long time to eradicate.

No, it is not good for man to be alone. It has been so decreed since the making of the first man, and through all the generations that have come and gone there has

been no great fundamental change.

The mother may argue that her children cannot get on without her, that it is her first duty to be with them always, and guide their footsteps in the right way, that she cannot be parted from them, that they will miss her so.

The Problem of the Children

It is all quite true—they will miss her, and that right sorely, but that does not alter the fact that her first duty is to her husband. There are others who can take care of the children. It is a duty that can be relegated into other hands. There are many homes to be found with gentlewomen, nearly all of them children-lovers, who add to their

slender incomes by the taking charge of "Indian children," and because it is done for money it does not necessarily follow that it is not done for love also.

There are many childless women who are never happy unless there are children in the house. "It is the only thing that makes a house like home," said one of them once, and to the children it was in truth a second home. Always, in after years, when their own parents were in England again, they used to come and pay long visits to the gentle-woman who had "mothered" them when they were motherless.

An Irreparable Error

A woman came home from India with her children, and left her husband abroad with his regiment. Naturally, he went back to live at the mess, but he realised that he didn't appreciate the life as he had done when he was an unmarried subaltern. He was bored and restless, and all the other women in the station wanted to take pity upon him; but, fortunately for him, that only seemed to make matters worse. Then he took to cardplaying, and in that he found the panacea for loneliness, and the demon of play crept in and took possession of him body and soul. Someone wrote to the wife in England,

Someone wrote to the wife in England, and she did what she should have done in the first instance—left the children with a relative, and went back to her husband.

But the mischief had already been wrought. He had learnt how to do without her, and he thirsted for the excitement of the gamingtables as a drunkard craves for drink.

The Unbreakable Tie

Of course, it may be argued that the man was weak, and would probably have become a gambler in any case sooner or later, but that does not follow at all. Everyone becomes more or less weak when they are feeling lonely and miserable. It is at times like these that they most easily fall victims to the temptations of any vice or folly that may be inherent in them, and which, under different circumstances, might never be developed.

It is old-fashioned, perhaps, to quote the Marriage Service, but one line runs, "Till death us do part," not, "Till the wants of our children necessitate that I should live in one quarter of the globe and you in another," but "till death us do part." Certainly the separation may be only for a matter of a few years, but a great many changes can be brought about in less time than that, and a great many things can be done that can never be undone, and afterwards a great many tears may be shed which might never have dimmed the eyes.





Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by a prominent lady doctor, who gives sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following are being fully dealt with:

Home Nursing Infants' Diseases Adults' Diseases Homely Cures Consumption
Health Hints
Hospitals
Health Resorts

First Aid Common Medical Blunders The Medicine Chest Simple Remedies, etc., etc.

THE HEALTHY HOME IN WINTER

The Right Way to Keep Warm in Winter—The Mistake of Too Hot Rooms—Food in Winter—How to Ward Off a Chill—Dress as a Factor in Keeping Warm—Gas Fires and Open Fires—House-Cleaning in Winter

The problem of how to keep well in winter can only be solved by attention to health in the home. So many people are ill who need not know the meaning of illness.

There are the children who contract colds and catarrhs; the business men who have to stop work on account of influenza; the women who are miserable from ill-health all the winter, who might all be fit and healthy if more intelligent attention were paid to winter hygiene in the home.

Too Hot Rooms

An unhealthy atmosphere is far too prevalent in English homes in winter. Perhaps we have the idea that we must keep warm at all hazards, and by acting on this assumption we over-coddle ourselves into chronic ill-health. A stuffy house is the direct cause of illness, because if people do not breathe pure, enough cold air the lungs and respiratory passages deteriorate in health.

If we lived out of doors all the time, protected only from wet and discomfort by a rough shelter, we would never contract colds at all. "Cold" is a disease of civilisation, and the housewife who is educated up to the idea of keeping her house rather too cold than too hot is working on the right lines. If we are busy, we generate heat. If we sit about doing nothing, we deserve to catch cold.

The right way to keep warm is to wear warm clothing, and to keep up the body heat by healthy movement and good food. We are thus more independent of artificial heat, and can do without big fires.

Many mothers make the mistake of keeping their nurseries too hot, so that the children contract cold out of doors from the sudden change of temperature. Big fires are not necessarily unhealthy so long as the windows are kept well open, but when fires are blazing and windows are shut we invite illness into the home.

The hygienic housewife must understand once and for all that cold winter air is not harmful, but beneficial to health. Colds and catarrhs do not find their way into the house where open windows all the year round are the rule, and where the inmates have undergone a sensible amount of hardening, so as to make them resistant to cold. So let the housewife open the windows in every room of the house, and keep them open all day, and partly open, at least, all night. This is one of the first essentials in the healthy home.

Warmth and Food in Winter

A good fire will keep the room from being unduly chilly, and draughts can be avoided by seeing that doors are properly fitted, and that any crevices admitting draughts near the floor are filled up. A draught along the floor is not a good thing, especially where there are old people and young children. Although the windows are open, it does not follow that there need be draughts at all if screens are arranged so as to protect those who are sensitive to cold currents of air.

It may be said as a dietetic axiom that diet should be varied every three months

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according to the season. The diet that is suitable and right in midsummer is insufficient for the body's needs in winter, when we must generate sufficient heat from the oxidation of our food to withstand the external temperature. Heat-producing foods are necessary, especially for the shivery, chilly people who heap garment after garment upon themselves in order to keep warm. We require more fat in the dietary in winter, and the English breakfast of ham and eggs is an excellent winter dish for those who go out of doors in the morning in winter, and cannot get another meal until one o'clock at the very earliest.

A Nourishing Diet

A good, solid, hot breakfast is a very valuable health asset in winter. A plate of porridge and milk, or, better still, porridge and cream, may be taken first, especially in the nursery. Indeed, one of the most pleasant methods of taking "fat" is in the form of cream. Children who will not take fat meat will generally take cream like a kitten, and we are apt to regard this food

too much as a luxury

Foods that are especially suitable for lunch or dinner consumption in winter are lentils, beans, and peas, made into good soups or purées. Well-made suet puddings also supply animal fat in a palatable form to many people. Children can be given butter as a fat, and they should have thin bread well buttered at every meal. Cocoa should be served for breakfast several days a week, as it contains quite 50 per cent. of fat, whilst tea is not in any sense a nourishing beverage. puddings, sweet cakes, potatoes, etc., may be eaten more freely in winter than in summer, especially if we take a good deal of outdoor exercise.

Those who are working hard all day are often better with their chief meal in the evening, and a somewhat lighter lunch, as a certain amount of quiet and rest are necessary if digestion is to be complete. It is foolish, for example, to hurry through a three-course meal, and rush back to work at once. A small, light lunch is easily digested, and it is only what we digest and assimilate that nourishes us.

Stimulating Foods

It is for the housewife to regulate the daily menu so as to supply food that is nourishing, suitable for winter, and varied. By studying dietetics, and understanding a little of the chemistry of food, she will very soon be able to give the best and most suitable menus with the minimum expense. The hygiene of food is one of the chief questions to be studied in the home during the winter. If people are properly fed with the right sort of food, their vitality is kept up, and they are far less likely to contract chills and infectious diseases. A cup of hot soup or hot milk will ward off a chill, and anyone coming home tired, cold, and shivery will

find a liquid, non-alcoholic stimulant of this description immediately beneficial.

Dress in Winter

The housewife also must superintend the family clothing if she is to keep her household healthy in winter. It is important, for one thing, that children are adequately dressed, that they wear warm woollen stockings, not socks, and that woollen combinations are the rule in the nursery. If the body and legs are protected by woollen combination garments, the texture of the other items of dress is of less consequence.

Insufficient clothing accounts for a fairly large number of deaths and serious illnesses in winter, but the same thing is true of over-When people wear too heavy and clothing. too many garments, they get overheated, and then perspire. Heavy overcoats, for example, are responsible for a good many colds in winter, because people wear them at the wrong time. There is not the slightest need if we are walking or exercising in any way to attire ourselves in greatcoats. They simply produce overheat and fatigue, and it is when bathed in perspiration that chill is most likely to occur from the contact of the damp clothing against the skin. If, however, our clothing is porous, the risk of chill is less, as the moisture evaporates from the skin and passes through the clothes.

In the healthy home there should be a standing rule that all damp boots and stockings are changed on coming indoors. This will not only affect the health of the individual, but will keep the house cleaner and more free from dust and microbes. The Japanese are horrified by the fact that we walk straight from the street on to our carpets They always remove in muddy boots. their outer footgear before entering a house, and thus their homes are beautifully clean and hygienic. The English housewife might take a lesson from them. Our heavy floorcoverings, for example, simply harbour dust and mud, and the germs of disease. home would be much healthier if it were less

heavily furnished

How many people have twenty, or even more, pictures in a room where three or four are sufficient! How many housewives litter their bedrooms with books, ornaments, photographs, nicknacks of all sorts, which make hygienic cleanliness impossible! result is that we sleep in rooms where invisible dust and invisible microbes are floating in the air. Bedroom fires add to the dust, but they serve a useful purpose in facilitating ventilation.

Gas Fires and Stoves

A gas fire is almost a feature of our English winter life, and it is open to many objections from the health point of view. When it is not in good condition, it pollutes the air with gases which poison the respiratory system, causing headache, nausea, and breathlessness in many people. Even when working perfectly, the gas fire dries the atmosphere to such an extent that the lungs do not get their requisite amount of moisture

in the air, and the skin is dried up.

The great convenience of gas fires makes them appeal to many housewives, and one must acknowledge that they are extremely useful where domestic service is limited. It must be said in their favour, also, that they cause less dust than the ordinary coal fire. But the housewife must take certain precautions when she installs them into the home.

In the first place, she must see that they are working properly, and not emitting

undesirable gases.

Secondly, every room which contains a gas fire requires to be very carefully ventilated, and no one should sit in a room with gas fires if the door and window are closed, as they use up so much oxygen.

Thirdly, counteract their drying effect by a vessel of water. Clean water should be placed twice a day in the grate. This evaporates, and keeps the air moist.

Stoves are not very much used in this country, for living-rooms, at any rate. They are apt to make the rooms too hot and dry, and are not to be compared with the open fire.

Regular cleaning is a hygienic measure the housewife must not forget if she is to keep the home healthy in winter. The lack of sunshine and the dark days make dust less visible, but it is present all the same. A modified "spring-cleaning" once a month is a more important measure than people realise. Each room should be turned out thoroughly every two or three weeks, and if the housewife regulates the work this matter can be arranged, even when domestic servants are not plentiful.

HOME NURSING

A Series of Articles on What the Amateur Nurse Should Know

Continued from page 3769, Part 31

THE NURSING OF HEART CASES

Types of Heart Disease—General Rules of Treatment—Diet—Symptoms—An Improvised Rest to Relieve Breathlessness—Dropsy—How an Ice Poultice is Made—Syncope—Diet—The Nauheim Treatment

HEART disease is not uncommon; and although it often happens that those with some heart affection are not confined to bed, no series of articles would be complete without some particulars of how to deal with affections of the heart.

There are various varieties of heart disease, perhaps the commonest being valvular disease, which may follow upon rheumatic fever. The rheumatic poison in the blood causes inflammation of the delicate valves guarding the openings of the heart, with the result that the efficiency of these valves is impaired, and the heart is handicapped in consequence.

Another form of heart disease is called aortic

Another form of heart disease. The large blood-vessel of the heart, the aorta, is affected, and various symptoms of heart disease, such as breathlessness and palpitation, are present.

Then the heart may be

Then the heart may be dilated by strain, or the heart muscle may be fatty and flabby, as a result of general obesity or some wasting disease.

Whatever the type of heart disease, there are various general rules of treatment and nursing which must be followed.

The most important thing for the patient is rest combined with a type of diet that will not cause flatulence and which will be easily digested and assimilated. When a patient with heart affection is not ill enough to be confined to bed, the

duty of the nurse will be in seeing that her patient is protected from chill, that he has sufficient but not excessive exercise, that he lives a hygienic life, and eats simple, nourishing food.

When a patient is ill enough to go to bed, it is wonderful how improvement follows upon complete rest. The one thing a weak heart needs is as much rest as possible; and everything should be done to keep the patient cheerful, as anyone with heart trouble is apt to be depressed and melancholic. This is due, of course, to interference with the circulation in the brain, and improvement of the circulation and digestion will make a great difference to the mental con-

dition.

The chief symptoms of heart affections which the nurse will have to deal with are breathlessness, palpitation, pain, and dropsy.

Breathlessness

Breathlessness is increased by any excitement or muscular strain, and it is most important to keep a patient comfortably in bed. When the symptom is at all marked she should not even be allowed to lift herself or to move about unnecessarily. It is important to support the patient chiefly below the waist in order to allow breathing to be free and unimpeded. In some cases the patient is most comfortable when leaning forward; and



tion is not ill enough to Splendid support for a patient with difficult breathing is supplied be confined to bed, the by a plank resting on trestles placed across the bed

3891 MEDICAL



How to break away pieces of ice from a block by means of a strong hatpin or knitting needle. A large block can be bought from a fishmonger for from 9d. to 1s.

the best methods of propping the patient up under these circumstances is by means of a plank resting on trestles or upon two perpendicular pieces of wood ten inches higher than the bed. This forms a sort of bridge across the bed, on which a pillow can be placed, and the patient can then rest the arms comfortably upon it. This bridge idea is splendid also for convalescent patients, as it makes a good bookrest or improvised desk.

Every care must be exercised by the nurse in moving the patient. In the case of a heavy person suffering from dropsy, two people will always be required to do this properly. The nurse must always ask the doctor if the patient is to be allowed to sit up or to get out of bed, and she must faithfully follow out his wishes

with regard to this matter.

Restlessness and Discomfort

These symptoms are frequently present even when there is no pain, and the careful nurse has several little devices to make her patient more comfortable. Sometimes by merely fanning the face and sponging the hands the patient will become quiet and ready to sleep. Very often too many bedclothes will keep a person restlessly tossing about. Anyone with enfeebled circulation almost invariably suffers with cold feet, and a hot bottle wrapped in flannel is often all that is necessary to make the patient quiet and comfortable.

A nurse in charge of a heart case should cultivate a quiet, cheerful manner, and meet any irritability in a soothing way, realising that it is a symptom of the patient's condition.

Dropsy

Dropsy is due to obstruction of the circulation. The enfeebled heart is unable to pump the blood through the body, and the veins and capillaries become distended with blood. Then the fluid

part of the blood escapes into the tissues round about, and causes swelling. This may be confined to the feet and ankles, and in such cases the patient must rest lying down as much as possible, as the swelling diminishes after rest in bed.

In some cases of heart disease the patient suffers from sudden attacks of pain (angina pectoris), which are apt to be brought on by exertion, excitement, or exposure to chill or fatigue. Thus, everything should be done to avoid excitement or over-exertion, and the doctor will probably supply capsules of nitrite of amyl, which can be crushed and the vapour inhaled, the result being that the blood-vessels on the surface of the skin are dilated, and this relieves the congested heart.

How to Make an Ice Poultice

Poultices and blisters are sometimes ordered for the relief of pain in various heart affections, and sometimes an ice poultice relieves the pain better than a hot one.

This requires to be carefully prepared. The nurse will require gutta-percha tissue, chloroform, ice, salt, and linseed meal, or wood-wool, which is better than meal, because it is more absorbent.

Take a piece of gutta-percha tissue a little larger than the poultice is desired to be when it is doubled over. Break the ice with a strong hatpin or safety-pin point. Place on the lower leaf of the gutta-percha a layer of woodwool or linseed meal, then some crushed ice, covered in turn by common salt, and then another layer of wood-wool or linseed is placed on the top. Now fold down the gutta-percha



Making an ice poultice. The block of ice on a plate, a basin, a little chloroform, a tin of salt, and a tin of linseed meal should all be placed ready. The nurse is cutting the gutta-percha tissue to the required size

tissue, and paste the two edges together with the chloroform. This poultice may be put in a thin flannel bag, and applied to the heart. After the poultice is removed the part should be covered up, and if the bag is slit open and washed out it may be used again in the same way.

Sudden Fainting, or Syncope

Sudden fainting, or syncope, is another and often very troublesome occurrence in certain types of heart disease. The patient should always be laid quietly down; and if the doctor has given permission to use them on such occasions, stimulants should be kept at hand. The clothes should be loosened from the neck and chest, and the patient given plenty of fresh air. The windows should be open and the face fanned, whilst smelling-salts are always useful In most cases the feet and legs will be found chilly, and hot bottles should be applied. further remedies must be given by the doctor.

Diet in Heart Cases

Meals must be light and frequent, and all foods likely to cause indigestion avoided. The patient may be given lightly boiled or poached eggs, oysters, boiled plaice, cod, whiting, flounders, lightly cooked meat once daily, beef, mutton, lamb, sweetbread, chicken, pheasant, tripe. Whilst vegetable and all rich soups are to be avoided, mutton or chicken broth and beef tea and clear meat soup can all be taken. Stale white bread, toast, plain biscuit, should be served with meals, vegetables should only be taken in very moderate quantities. Uncooked vegetables or salads should not be allowed. Stewed fruits, oranges, grapes, and peaches are suitable.

The nurse should avoid giving large meals, and must never provide pork, goose, duck, or rich fish, like salmon or mackerel. Strong tea and coffee must be forbidden, and all effervescing beverages, as the presence of gas in the stomach presses up the diaphragm, and hinders the heart's action. Cheese, pickles, and pastry, as well as condiments, are unsuitable, because they are difficult of digestion. Milk, or water or barley water, weak tea, and such mineral waters as Carlsbad, Vichy, Ems, or Hunyadi Janos should be allowed fairly freely. Food should be avoided late at night, and the person who sleeps in a well-ventilated room is more likely to get a good night's rest than if the windows are closed. The chief meal should be taken in the middle of the day, and only a very light supper at seven o'clock.

Nauheim Treatment

The Nauheim treatment has become very widely known in England in recent years. It consists in medicated baths and special active and passive movements, followed, as the patient improves in health, with graduated exercise such as mountain climbing. The idea is gradually and regularly to stimulate the heart by strengthening its muscles, and it is only suitable for chronic cases, and must be associated with a sufficient amount of rest.

Treatment should be carried on under the care of a doctor, who will describe how to prepare baths by adding table salt and other chemicals and give instructions as to the proper tempera-The movements also must be very carefully done, and the nurse will require special teaching in the manipulations necessary.

AILMENTS COMMON AND THEIR TREATMENT

Continued from page 3677, Part 30

Phlebitis is an inflammation of veins, which may either be simple or suppurative. It may happen as a result of an accident to the vein walls or inflammation of the parts round about veins, whilst it is very commonly associated with gout. The vein becomes swollen and dusky red in colour, and there is a good deal of pain, especially on movement or pressure. A cord-like swelling is apparent in the case of superficial veins such as in the leg. The veins may become obstructed, and occasionally an abscess forms, due to suppuration.

When pain is present, absolute rest may be required, as if there is a clot in the part move-ment may cause it to become detached and carried off in the circulation, when it may plug an important artery in the brain or lungs. limb may have to be elevated and evenly and firmly bandaged. If there is much pain, a mixture of glycerine and belladonna should be painted over the vein, or some lead and opium smeared on the part with a piece of lint. Hot poultices of lint wrung out of boracic lotion should be placed over the part. If an abscess forms the doctor will have to open it antiseptically. The patient should have light diet and be given occasional doses of salts.

In serious cases the inflammation becomes suppurative and spreads up the vein, when there is danger of blood-poisoning. It is important to attend to any constipation, which may be present, and the general health should be as much as possible improved. All severe exercise should be forbidden so long as there is the

slightest tendency to phlebitis of the vein in the

Phthisis, or consumption, is a tubercular disease of the lungs, caused by a minute germ called the tubercle bacillus. There are two types of the disease-acute, or galloping, consumption, and the chronic form, which persists for years, and which has been more amenable to treatment since open-air methods were utilised in this country. In acute phthisis, the patient may at first show the symptoms of ordinary bronchitis, and the temperature is what is called "hectic" in type—that is, it is normal in the morning and raised in the evening to 101 or 102 degrees. There is a good deal of cough, and night sweats are nearly always present. Weakness and progressive loss of weight are very characteristic in typical cases. The disease is commonest in young people, especially where there is a family history of consumption. It may follow measles or whooping cough, or complicate other lung affections.

Treatment of acute phthisis does not come under the heading of domestic medicine.

Chronic tuberculosis of the lungs is very widespread in this country. It accounts for many thousands of deaths per annum which might be prevented. Like the acute form, it is caused by the tubercle bacillus, which finds its way into the lungs, sets up congestion, inflammation and suppuration, gradually destroying the lung tissue. The old idea of phthisis was that it was invariably hereditary, but we know now that it is only the tendency or weakness of

disposition that is inherited, and that phthisis is always due to infection. The normal person is very resistant to infection. Everyone must be exposed constantly to the tubercle bacillus, which lurks in dust, which finds its way into milk and other foods, and which is constantly being shed into the atmosphere by the coughing of infected persons. When we are well, even if we breathe tubercle bacillus into our lungs, we can destroy them by sheer force of our own resisting power.

In circumstances of exhaustion, malnutrition, starvation, people are more susceptible to the disease, whilst it flourishes in unhealthy surroundings to an alarming extent. Indoor occupations, such as clerical work, shop work, dressmaking, etc., favour the development of the disease, and those who are exposed to a dustladen atmosphere are more liable to contract

Consumption.

SYMPTOMS. The disease is chronic. It comes on gradually, and in the early stages responds to treatment, especially since the introduction of modern hygienic measures. So that the earlier the disease is diagnosed, the better chance the patient has of complete recovery. Chronic cough, progressive weakness, and loss of weight are early symptoms in most cases, but the first manifestation of the disease may be hæmorrhage from the lungs.

Young people in the prime of life are most likely to develop consumption, which sometimes comes on in the course of an acute lung attack, such as pleurisy or pneumonia. Whenever there is any suspicion of tubercular disease, prompt measures should be taken to check the tendency in its early stages. The temperature is an excellent guide, for so long as the temperature is normal, one need not be afraid that the tubercular process is making

progress, even if it exists in the body.

Some authorities declare that of almost every person dying above the age of thirty, five have tubercular spots in the lungs, which means that the tubercular bacillus has attacked some part of the lung, leaving a scar after the patient has recovered and the affection has been overcome. There is not the same sense of hopelessness in dealing with cases of consumption nowadays as in the past, when hygienic conditions were not understood, and treatment was so ineffective

that fatal results were very common. When a doctor discovers by examining the sputum that tubercle bacilli are present, and when, by sounding the lungs, the presence of tubercular inflammation is apparent, the patient is made to take up a certain mode of life. to live as much as possible the open-air life, and take a definite amount of exercise carefully regulated so as to avoid over-fatigue. He has to be removed from any unhealthy environment, and when this is possible he has a good chance of recovery. Unfortunately, amongst the poor classes, where dust and dirt prevail, the mortality from phthisis is very high and the disease sometimes makes rapid progress. When these patients can be moved to a sanatorium, where regular life and open-air methods prevail, they have a very good chance, but even when people cannot afford sanatorium treatment, much can be done by method in the home.

The advantages of a sanatorium are many.

The patients are under the doctor's care from day to day. They are constantly exposed to fresh air and sunlight, which directly destroy the tubercle bacillus. They are given a large amount of the right kind of food and made to live entirely hygienic lives, whilst, at the same time, they have to rest when the temperature indicates that rest is necessary.

Over-fatigue is one of the worst things possible for patients suffering from phthisis. Good food is necessary to build up the strength of the patient, and to prevent him from losing weight. Thus the food should be abundant and appetising. In some sanatoria the patient is given thirteen pints of milk, or their equivalent in other foods, but over-feeding, without proper proportional exercise, is not a good thing, as the patient simply gets fat without affecting the course of the disease.

As a rule, a phthisical patient is not despondent, but rather optimistic in temperament; but even when there is no depression, the effect of amusement and recreation is good, although anything in the shape of excitement should be avoided. All these points are carefully attended to at sanatoria, and one excellent result of these places is that people who have been there generally take back their open-air

habits into their homes.

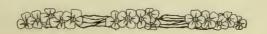
When treatment is organised at home the great thing is to impress the importance of breathing fresh air day and night. As much time as possible should be spent out of doors and the windows must always be kept open day and night, whatever the weather may be. ever there is a strip of garden, a shelter can be erected. Indoors much can be done to make the patient sleep with windows wide open, and to pay attention to hygiene and cleanliness and the taking of food.

Pigeon Breast is a deformity of the chest which is found in rickets. It is a disease of malnutrition which will be described later. The rib and breast bones are altered in shape, and the chest is depressed at the sides, so that the breast-bone sticks out in front. It requires to be treated by a doctor, as the child's whole health will be affected unless proper diet and other hygienic treatment are provided. (See "Rickets.")

Piles, or Hæmorrhoids, show a varicose condition of the veins of the lower intestine. It is associated with constipation, and in bad cases there may be a good deal of hæmorrhage and pain. Headache, faintness, and anæmia, constant fatigue and irritability are common symptoms. There are various causes of hamorrhoids, but the chief of these is certainly constipation, associated often with a sedentary habit of life. The taking of alcohol causes congestion of the liver, and this in itself may produce piles; therefore, rich food or anything causing strain upon the liver should be avoided.

In treating this condition, regulation of diet and outdoor exercise are important. It is necessary to guard against constipation. A glass of mineral water in half a tumblerful of hot water should be taken night and morning. In bad cases the patient should rest in bed, and surgical treatment may be called for.

To be continued.





BABY'S FIRST YEAR

Continued from page 3771, Part 31

14. WEANING THE BABY

Precautions to Take when Weaning Baby—When the Change in Food Should Not be Made—Suitable Foods—Feeding With a Spoon—Gradually Withdrawing the Bottle—Dietary at Ten Months

The baby should be kept on milk until nine months. The term "weaning" generally means that baby begins to be fed from a spoon or a cup instead of by the mother or the bottle.

The mistake many young mothers make is in suddenly weaning a child. Weaning is a gradual process, not an act to be determined upon on some particular day of the week, and insisted on in spite of loud remonstrances from the baby.

When baby reaches eight or nine months he should be given part of his food from the spoon, and be gradually accustomed to this method of feeding. It is always a good thing when the bottles are dispensed with, but, at the same time, there is no harm in giving baby a bottle when he goes to bed, even after the age of nine or ten months. He takes his last meal quietly and comfortably, and it is always a hard struggle to induce him to lie down without his bottle at bedtime.

When Not to Wean Baby

It is never a wise plan to wean baby during a spell of very hot weather; that is, if the child is being naturally nursed by the mother. Weaning under such circumstances means the sudden change to unaccustomed artificial food, and the risk of an attack of summer diarrhæa, which is a very serious ailment.

Baby should never be weaned when he is indisposed. When a child is feverish and fretful, for example, from cutting a tooth, it is positive

cruelty to insist upon weaning.

Choose a time when baby is well, and spread the weaning processes over perhaps two weeks. Gradually reduce the number of times that baby is fed from the mother, or from the bottle, so that at the end of the first week baby is taking most of his daily meals from a cup or spoon. By the end of the second week, perhaps, he should be nursed only at bedtime, after which it should be stopped altogether.

It is sometimes necessary to wean a baby from the mother even before six months. This should be done, for example, if the mother's health is over-strained by nursing, or if the child is not thriving and increasing in weight. In some cases the mother's nursing should only be supplemented by extra feeding; and there is no ground for the fairly common idea that mixed feeding—that is, partly natural and partly from the bottle—is not a good thing.

Foods for Baby when Weaned

When baby reaches the age of eight or nine months he is probably getting an occasional meal consisting of a good reliable malted or patent food. He is even given a crust of bread to bite or cut his teeth on, and at nine months a teaspoonful of the red gravy from a joint is excellent fare two or three times a week. A little potato or the head of a cauliflower, well mashed, may be mixed with the gravy.

He must still have a good deal of milk; and the reason why many children do not get on so well after nine or ten months is that they are not getting sufficient food. Encourage baby as much as possible to take his little mug of milk at meals, as it is the very best food he can have, and the most easily digested. But he can now and again have a little arrowroot or ground rice pudding, made with the yolk of an egg. The reason the yolk is used is that it is more nourishing than the white, and the whole egg is too much. He may not be able to take more than half of this pudding, if as much. At ten months some of the yolk and white mixed will make an excellent meal.

At a year old he may be able to take half an egg, but occasionally children do not care for eggs, and cannot digest them. When a child shows distaste for egg as an article of diet, it should be stopped entirely for a few weeks. A few breadcrumbs may be mixed with a soft-

boiled egg occasionally.

A Dietary at Ten Months

Then bread-and-milk is quite a suitable meal for babies about ten months old. It must be carefully prepared. In the first place, the bread should be twenty-four hours old. A fairly thick slice should be cut, and the crust removed. An ounce of this bread is sufficient, and it should be cut into small cubes, put in a clean saucepan with six or seven ounces of fresh milk, and brought to the boil. It may be gently boiled for a minute or two, being stirred with a spoon, and served when it is sufficiently cool.

It may be a little difficult at first to make baby drink from a cup. The milk has to be warmed until it is at the right temperature, and then the nurse must patiently teach the baby, without forcing him or making him irritable, to take a little from the cup at each meal, giving him the bottle afterwards if necessary.

As a guide to feeding children after weaning at nine or ten months, the following dietary will

be found very useful:

For breakfast at seven o'clock give the usual bottle containing seven or eight ounces of milk. Then at ten some of the milk should be given in a spoon and out of the cup, but the mother must be careful to see that baby gets his due allowance. Now at dinner-time he should have a little of the red gravy with potato or cauliflower, and on alternate days perhaps some yolk of egg and breadcrumbs, or milk pudding. When he takes this, halve the usual allowance of milk—i.e., four ounces should be taken from the cup or bottle. Baby may be tried with a cup at four o'clock, and at 6.30 he should be given the bottle as he goes to bed.

The four o'clock meal should sometimes take the form of bread-and-milk, so as gradually to wean him still further; and by twelve months he may be having bread-and-butter, or rusks and

milk occasionally.



In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who The Queens of the World Famous Women of the Past Women's Societies Great Writers, Artists, and Actresses Women of Wealth Women's Clubs Wives of Great Men Mothers of Great Men, etc., etc.

WOMAN'S WHO'S WHO

BARONESS DE MEYER

FENCING has a most brilliant and enthusiastic exponent in the person of Baroness de Meyer, who is also, by the way, an expert swimmer and a clever rider. Attired in a workmanlike costume of knickerbockers and long tunic, the Baroness every morning has a bout with her fencing-master, and frequently enters the fencing con-

Baroness de Meyer Fellows Wilson

aster, and frequently enters the fencing contests or ganised on behalf of society ladies. The Baroness is a typical cosmopolitan. She is by birth an Italian, and was born Princess Olga Caracciolo. She spent her early days in Paris, and married Baron de Meyer, whose beautiful pictures and photographic studies were so much admired some years ago. The

Baroness is also noted for her beautiful and artistic dressing, and her love of music. Her husband, too, is passionately fond of opera. Their house in Cadogan Gardens is a wonderful place, an Italian palace, in fact; while they also spend part of the year at a splendid old palazzo on the Grand Canal at Venice.

MADAME DONALDA

It was quite by accident that the popular Canadian prima-donna became a singer. As a matter of fact, she intended to follow medicine as a profession, but one day in Montreal a musical friend happened to hear her singing, and was deeply impressed with the richness of her voice. Mme. Donalda, however, laughed heartily when first told she ought to take up singing as a profession. However, she was persuaded to do so, and studied first at the Royal Victoria College, Montreal, and later in Paris, making her debut



Mrs. Mary Gaunt

at Nice on December 30, 1904. She at once sprang into fame, and in a very short time the unknown Montreal girl was receiving the rapturous approval of critics and audiences at all the great opera-houses at Brussels, New York, and Covent Garden. Indeed, in the short space of seven years she has secured for herself a place among the greatest opera singers of the

among the greatest day. Her fame, however, has in no way altered her nature, and she is still the simple, unaffected woman whose charm and beauty has secured for her almost as many admirers as her singing. Mme. Donalda is married to a French gentleman, M. Paul Séveilhac, and is passionately fond of dogs.



Madame Donalda

Elliott & Fry

MRS. MARY GAUNT

It was in order to gather material for a book on the old forts along the West Coast of Africa that Mrs. Mary Gaunt, the well-known novelist, made a trip of 1,500 miles through tropical Africa, 700 miles being accomplished in a hammock. She penetrated regions where a white woman had never before been seen, her journey, which occupied eight months providing another

occupied eight months, providing another illustration of that daring, venturesome spirit which characterises modern women. Mrs. Gaunt is an Australian by birth, and in private life is Mrs. H. Lindsay Miller. Her first book, "Dave's Sweetheart," was published in 1894, and since then she has written a number of successful books. She is passionately fond of travel. "It is in the blood," she says. "My mother, when at seventy years of age she was left a widow, sold all she possessed in Australia, and went travelling in Rhodesia."

MADAME REJANE

THE career of the famous French comedienne furnishes a notable example of the triumph of genius over adverse circumstances. Her real name is Gabrielle Réju, her father being an unsuccessful shopkeeper, who tried acting, and



Madame Rejane

failed, and eventually became a ticket-collector at the Ambigu Theatre, in Paris. while her mother attended to the buffet in the foyer. Life was one long struggle, and when her father died Mme. Réjane lived by making fans at 2s. the dozen. Things grew a little easier, and Mme. Réjane narrowly escaped becoming a school-teacher.

went home from the little boarding-school she attended one day, and found her mother overjoyed. The principal of a local school had come to offer her a position as teacher with a salary of £2 a month, and board. Her mother wished her to accept the offer, for she knew too much of the trials and difficulties of a theatrical life to encourage her child's aspirations to become an actress. But persistence gained the day, and little Gabrielle, more than thirty-six years ago, made her début at the Vaudeville, Paris, and caught on immediately. Since then she has passed from triumph to triumph, and of all the famous rôles she has played, she confesses that Madame Sans-Gêne is at once her own and the public favourite.

LADY WIMBORNE

THE eldest of six beautiful and gifted daughters of the seventh Duke of Marlborough, Lady Wimborne was married, when only twenty, in 1868, to Sir Ivor Guest, Bart., who was elevated to the peerage in 1880. She very soon became recognised as one of the most brilliant political hostesses of the day. In fact, it was the number of distinguished people to be met with at Wimborne House, one of the finest mansions in London, which led one prominent statesman to describe the residence as the "centre of the universe." Many years ago, Lady Wimborne interested herself a good deal in the Primrose League, and was a member of the Ladies' Grand Council. She is a great enemy of ritualism, and startled society some time ago by opening a bookshop in Piccadilly for the sale of "sound Protestant works." Lord and Lady Wimborne



Lady Wimborne F. Russell & Sons

are the parents of nine children — five and four daughters, and it was quite in keeping with the traditions of the Marlboroughs that the three elder sons should be found serving their country at the same time in the South African War. Lady Wimborne shares her husband's love of collecting art treasures, especially china.

MRS. LOUISE JOPLING-ROWE

No one has done more to encourage art among women than Mrs. Louise Jopling-Rowe, the well-known and exceedingly popular artist, whose pictures have not only been constantly

known at the Paris
Salon. Mrs. JoplingRowe not only founded the School of Art in London, but has written a volume, "Hints to Amateurs." which is very valuable to students. And mention of this literary effort reminds one that she finds chief recreation in literary workarticles and stories. As a matter of fact, the publication of a short



Mrs. Jopling-Rowe

story when she was fifteen years of age was her first experience of fame. She is a beautiful as well as talented woman, and her portrait by the late Sir John Millais created almost as much sensation as his equally famous one of Mrs. Langtry, "A Jersey Lily." Among the best-known pictures by the lady herself are "Auld Robin Gray,"
"Five O'clock Tea," and her portrait of Miss
Ellen Terry. Mrs. Jopling-Rowe is a native of Manchester, and married, when very young, Mr. Frank Romer, who afterwards became private secretary to Baron Rothschild. Her second husband was Mr. Joseph Jopling, of the War Office, winner of the Queen's Prize at Wimbledon, and himself a painter in water-colours. Her third husband, Mr. George W. Rowe, is a lawyer.

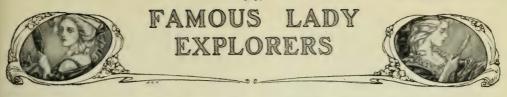
BARONESS VON SUTTNER

SIXTY-EIGHT years ago there was born in Prague to an old aristocratic family a girl who was destined to become one of the world's greatest apostles of peace, who, in fact, won the Nobel Peace Prize in 1905. When she was thirty-three years of age, this girl became the wife of Baron Gundacar von Suttner, who died in 1902, and in collaboration with whom she used to write, under the pseudonym of "B. Orlaff." Curiously enough, it was not until 1887, when she was forty-four years of age, that the Baroness discovered the mission of her life. For some time she had been travelling over Europe, and then she heard of the existence of the National Peace and Arbitration Association of London. She had already done some novelwriting, but now, fired by her new ideal, she added to the book on which she was at that time engaged, "Age of Machinery," a last chapter dealing with the international peace idea, and describing the

London Association. Her next book, how-ever, was the one which brought her into the front ranks of living writers. In 1890 appeared her "Lay Down Your Arms"—a book that has been translated into all European languages, sold in hundreds of thousands of copies, and which induced the Tsar to issue his famous peace rescript.



Baroness von Suttner Pietzner



Women Pioneers of Africa—Lady Baker's Great Achievement—Charles Kingsley's Niece among Cannibals—Amazing Journeys from the Cape to Cairo—Through the Congo Regions—The First Woman Appointed a Fellow of the Royal Geographical Society—Love Romances which Led to Dangerous Expeditions—A Ten-thousand-mile Journey—Daring Lady Mountaineers

THE remarkable achievements of women provide a chapter of absorbing interest in the story of modern exploration. Men have stood amazed at their daring. And, by scientific societies, no names are more honoured than those of these brave and strenuous women.

A tribute must be paid in the first place

to those women pioneers of Africa—Mary Moffat, Lady Baker, and Miss Mary Kingsley, niece of Charles Kingsley. It was Mary Moffat who accompanied the famous missionary Robert Moffat on his remarkable journeys through Africa in the days when the white man was practically unknown in the interior of the Dark Continent.

And then there was Lady Baker, the wife of Sir Samuel White Baker, the famous African traveller. Lady Baker was a Hungarian lady of great talent and enterprise, and it was she who accompanied her husband when he undertook a journey of exploration at his own cost in 1861 for the discovery of the Nile sources. The daring couple, entirely alone, crossed the Nubian Desert in the glare of a scorching sun with the thermometer at 114 degrees.

Beyond Khartoum—which they found "sacred to slavery and to every abomination that man can commit"—they pushed weariedly up-Nile against adverse winds, fierce rapids, and tortuous streams. They both fell ill with

fever, so that neither could rise to nurse the other. But at last they reached their goal, the magnificent lake which they named the Albert Nyanza.

Some years later, Miss Mary Kingsley, who fell ill nursing sick Boer prisoners during the South African campaign and died in hospital in Simon's Town, commenced her travels through Africa. And it is no exaggeration to say that in sheer daring no explorer has surpassed her.

During her last journey she paid a visit to a nation of the fiercest cannibals in Africa. She mixed fearlessly with them, although she was the only woman in the small party, and the bones of their victims were lying everywhere along her route. She even inspected their larders, where human limbs were hanging like so many joints of mutton, and she taught them how to play cricket and other English games.

to play cricket and other English games.

There was one occasion when she lay with her native escort in the thick grass, and wondered, as she quaintly put it,



Mrs. French Sheldon, a most daring American lady explorer, and the first woman to be appointed a Fellow of the Royal Geographical Society Photo, E. H. Mills

when some of the arrows that were being shot into the bush to try to discover their whereabouts would hit one of them. They escaped, however, and when the enemy had gone further down the stream, and were testing another bit of bush, the fugitives went calmly on their way. And yet this fearless woman explorer was one of the most gentle and refined of women, whose natural sphere appeared to be her drawing-room rather than African wilds.

It is somewhat curious that African exploration seems to exercise the same fascination over women as it does over men, and since the expedition of Miss Kingsley a number of women have followed



Miss McLeod, who traversed four thousand miles of savage Africa. During her travels she made a wonderful collection of curios, and of botanical and zoological specimens

Photo, L.N.A.

in her footsteps, and made many discoveries in the Dark Continent. Probably the journey of Miss Charlotte Mansfield is still fresh in the minds of many, for, unaccompanied by any other white person, she journeyed from the Cape to Cairo, covering 16,728 miles in seven months. She took only natives with her, and had to traverse many hundreds of miles on foot or in a hammock slung on a pole and carried by native bearers.

An equally remarkable trip was that made by Mrs. Marguerite Roby, one of the most travelled women of the world, who, at the beginning of 1911, returned from Africa after spending five months in the Congo region attended only by black porters. Mrs. Roby, who is the wife of a distinguished American brain specialist now residing in Japan, has not only explored much of Africa, but also many districts in China where no white woman had ever been before, and has been everywhere in Japan, Australia, and America. While in Africa she saw more than five hundred villages, traversed all the country in the neighbourhood of the great lakes, especially making a study of native conditions in the Congo State. Some idea of the perils of her journey may be gathered from her confessions to the writer during the course of an interview.

A Passage Perilous

"Frequently," she said, "my bearers became mutinous, and I had to deal with them unaided. One of my boys, however, named Thomas, was very faithful to me, and I owe my life to him, for when I had

a bad attack of fever and my temperature was 107 degrees he saved me from death by persistently pouring cold water over my head after letting down my hair. I was quite unconscious, and had given myself a dose of morphia in the hope that if I was to die I might pass away easily. And I shall never forget the look of joy on Thomas's face when, after a sleep of five days, I opened my eyes. Altogether I had three attacks of fever, and the last was so bad that I had to make my way when I was convalescent from Lake Victoria Nyanza to Mombasa, and thence by steamer to Marseilles.

"Always when I was on the march I slept with my guns loaded by my side and my revolver under my pillow, as much to intimidate my bearers as to protect myself against wild animals. Sometimes the bearers grew sulky and would not put up my tent, but, on the whole, they served me very well indeed."

Undeterred by the perils through which she has passed, Mrs. Roby intends to start on another African expedition as soon as possible.

An American Explorer
She reminds one very much of Mrs.
French Sheldon, also an American lady,
who is one of the most daring women living.
Mrs. Sheldon enjoys the distinction of being
the first woman to be appointed a Fellow
of the Royal Geographical Society. She
has specialised in exploration on the African
continent. Unaccompanied by any white
person, she has penetrated the country
between the Stanley Falls and the Kasai
district, and on one of her journeys she



Miss A. D. Cameron, an intrepid lady who undertook a ten-thousandmile journey from Chicago to the Arctic regions Photo, Elliott & Fry

marched more than 6,000 miles on foot, carrying a rifle, and clad in attire that closely resembled that of a man.

For days she would tramp along without seeing a human being. She has camped in the midst of cannibals, been through regions where the men ranged upward in height from 6 ft. 4 in., and in order to learn all about fetishism and cults and secret societies in East Africa and the Congo, actually entered into a blood brotherhood with about thirty tribes with whom she came into contact during her travels.

The African natives called her Bibi Baana Pemba, meaning White Women Master, or. Bibi Bula Matari, meaning the Rock Breaker. And she deserved those complimentary designations, for no difficulties daunted her. Often she would wade waist deep through dangerous, unhealthy swamps, and once her tent was invaded by myriads of ants, which crawled all over her, and entangled themselves painfully in her hair. On another occasion a wild leopard-cat leaped right on her head, and was with difficulty dis-lodged. Her various journeys resulted in some valuable ethnological discoveries, which are recounted in detail in her books.

Reference has already been made to the

journey from the Cape to Cairo accomplished by Miss Mansfield. The journey was also undertaken and completed some time before by Miss Mary Hall, who, in her book, A Woman's Trek from the Cape to Cairo, gives a striking description of the perils and hardships which such a journey entails. She travelled through thousands of miles of forests, plain, rivers, and lakes, and was known to the natives as the "Jungle Woman." Curiously enough, Miss Hall was first led to pursue the adventurous calling of explorer through a voyage which she undertook in search of health after a prolonged illness.

The last British lady to journey through African wilds was Miss Olive McLeod, a daughter of Sir Reginald McLeod, late Permanent Under-Secretary for Scotland. It was not, however, for the glory and honour to be won as a lady explorer that Miss McLeod traversed 4,000 miles through savage Africa and won for herself the applause of scientific societies. The primary object of her mission was to visit the grave of Lieut. Boyd Alexander, the explorer, to whom she was engaged to be married, and who had been treacherously murdered by natives in the French Soudan.



Mr, and Mrs. Peary and their little son. No woman has been so far north as Mrs. Peary, whose little daughter was born in the heart of the Polar regions

Photo, G. Haecket

She fulfilled her mission, and decorated her lover's grave with a wreath of English flowers which she had carefully preserved through all the vicissitudes of that long journey; but from that hour she was a genuine and enthusiastic explorer, fired with a desire to add to the world's knowledge of the Dark Continent. Speaking of her experiences with natives, Miss McLeod said:

from start to finish we never experienced the slightest difficulty with them, although many of the tribes we visited were wild, and contained people the great majority of whom were little known, and certainly had never seen a white woman. At first they ran away, but afterwards returned, and their chief

excitement seemed to be caused by the appearance of my hair."

During her journey Miss McLeod collected a large number of curios, which included many quaint musical instruments, while a botanical collection of several thousand specimens has been sent to the British Museum, and a number of birds, beasts, and reptiles, including two fine lion cubs, to the London Zoo.

It was a motive somewhat similar to that which in cited Miss McLeod to undertake her dangerous mission which led another young woman of equally gentle and retiring disposition—Mrs. Leonidas—Hubbard—to pene-

trate unknown frozen Labrador, where her husband succumbed to cold and starvation in 1903, a doom which has overtaken so many brave Arctic explorers. She, too, returned to find herself in the front rank of women explorers. With a couple of companions Mr. Hubbard had pushed into the utterly barren country, when provisions gave out, and the party were faced with starvation. Mr. Hubbard was the first to collapse, and his companions, leaving him in a tent, went in search of food to a provision depot, which they had previously established. They got back too late to save Mr. Hubbard's life.

Two years later, Mrs. Hubbard decided to visit her husband's grave and complete his work. Fearing opposition, she kept her intentions secret, setting out with three Indian guides and an Eskimo boy. It was her secret disappearance which led to the report of her death, but ultimately she returned, after passing through some thrilling adventures.

Lecturing before the Royal Geographical Society afterwards, Mrs. Hubbard said that she started from the North-West river post with a crew of four men, one being a Canadian and the others Indians or half-breeds. Her courage was equal to all the difficulties and dangers of such an enterprise. Half-way on their journey they arrived at Height of Land, where she found the sources of the two rivers, the Nasaupee and the George,

which were only 300 yards apart. She was the first of the white race to set foot on the Great Divide between these two rivers. Near here they saw the first Indian camp. A large crowd assembled on the shore, firing guns. They were all women a n d children, Mon-Indians, tagnias the women being in a state of terror and shouting, "Go away, we are afraid of you; our husbands are away." One of Mrs. Hubbard's companions understood the language, and when he said, "We are strangers, and are passing through your country," the shrieks of the were women turned into laughter, and the



Miss C. Gordon Cumming, who holds a magnificent record of daring and adventure in strange lands, and once checked a rebellion in Samoa Photo, Elliott & Fry

travellers were invited to the camp.

A ten-thousand-mile journey from Chicago to the Arctic regions, traversing Canada from the southern boundary to the northern-most, mainly on foot, horseback, and in bullock waggons—such is the record of Miss Agnes Deans Cameron, another intrepid lady explorer. A quiet, sweet-faced, middle-aged lady, Miss Cameron's feat ranks as one of the most remarkable accomplished by the steadily growing band of women explorers, who vie with men in discovering new wonders of the world.

Many an exciting incident happened during her 10,000 mile trip. On one occasion she had to traverse over 100 miles of rapids, and narrowly escaped drowning through her



Mrs. Bullock Workman, who probably knows more about the Himalayas than anyone in the world $Photo, Elliott \stackrel{.}{\leftarrow} Fry$

boat capsizing. She passed through country where no woman had previously trod.

No woman, however, has been so far north as Mrs. Peary, who as a bride followed her husband to the Arctic regions, and is the only woman who has ever wintered with an expedition in that portion of the globe; her daughter, indeed, was born in the Arctic regions. It is concerning this event that Commander Peary writes in his "Northward over the Great Ice": September 12 (1891) an interesting event occurred at Anniversary Lodge in the arrival of a little nine-pound stranger, Mary Annighito Peary. This little blue-eyed snowflake, born at the close of an Arctic summer day, deep in the heart of the white north, far beyond the farthest limits of civilised people or habitations, saw the cold grey light of the Arctic autumn once only before the great night settled upon us.

Two of the most notable lady explorers have yet to be mentioned—viz., Mrs. Theodore Bent and Miss Gordon Cumming. The latter has a magnificent record of daring and adventure in strange lands, and there are few dark corners of the earth into which she has not penetrated. An invitation to spend a year with a married sister in India awoke her taste for travel, and led to further extensive wanderings extending over twelve years. From California to Ceylon, from Tibet to

Africa, Miss Cumming has been everywhere. She has played at Crusoe on almost every island in the South Pacific; she has climbed the Himalayas, and feasted with the Fijians; she has checked a rebellion in Samoa; she has explored New Zealand and climbed Californian crags. In fact, it would be easier to say where she has not been than to say where she has been.

Asia Minor, Persia, Mashonaland, Abyssinia, Eastern Soudan, and South Arabia. These are some of the out-of-the-way corners of the globe which Mrs. Theodore Bent has penetrated when she accompanied her late husband on his archæological expeditions. She has had several narrow escapes from death. In South Arabia she was nearly shot by bandits, while on another occasion she was ordered to dismount "in order that her throat might be cut."

This article would scarcely be complete without mention of those enthusiastic mountaineers Mrs. Bullock Workman and Mrs. Aubrey Le Blond. While the latter has climbed nearly every peak worthy of the name in the Swiss Alps, Mrs. Bullock Workman probably knows more about the Himalayan mountains than any other person in the world. Mention might also be made of Miss Friere-Marreco—well known at Somerville College, Oxford, where she holds a research fellowship—who is at present living with a tribe of Pueblo Indians in New Mexico.



Mrs. Aubrey Le Blond, who has climbed nearly every notable peak in the Swiss Alps
Photo, Kate Pragnell

SOCIETIES WHICH HELP CHILDREN

WOMEN AND

Continued from page 3782, Part 31

A Girls' "Help One Another" Club—The Small Beginning of a Great Work—A Society without Fees or Regulations—Its Manifold Activities—How the Kindly Instincts of Girlhood are Utilised

A WIDELY-SPREAD society that has done much to help girls is the "Forget-Me-Not" Club. Like many other institutions, it

had a very small beginning.

About six years ago the editress of "Forget-Me-Not" (the weekly girls' paper which has given its name to the club) made a tentative effort through her pages to find friends for lonely girls who from force of circumstances had few or no friends of their own age.

The Beginning of the Work

For it was as a *correspondence* club only that the "Forget-Me-Not" started.

To-day its membership is world-wide. It owns ninety-three hostels, scattered all over the United Kingdom, kept by ardent club members, who make the hostels what they profess to be—"Homes away from home"—to their fellow members. Besides these there are twenty "Forget-Me-Not" tea-shops and a hundred and forty clubrooms.

The club-rooms are generously lent by members for weekly meetings—guests merely paying a very small sum for tea and refreshments. In connection with them are numberless whist-drives and dances, which are arranged in the winter, whilst picnics and rambles make Saturday afternoons something to be looked forward to by club members.

In this unique club there are no fees, no regulations—except the ordinary ones dictated by politeness and common-sense—and only one rule, the club motto, "Help

one another."

Absolutely on their own initiative, the "Forget-Me-Not" girls started a Christmas "bundle," to aid the invalids and poorer

members of the club.

Last year the "bundle" contained nearly two thousand garments, a free-will offering of which the club has reason to be proud. In the same way members of the club started an "invalid fund," and as "many a mickle makes a muckle," numberless poor, brave things have received timely help.

A Friendship Club

In calling the "Forget-Me-Not" a "friendship club," one is using no pretty sounding, idle phrase. The girls undoubtedly regard the founder as a very real friend, and truly the bond that unites the whole club is a triumphant contradiction to the saying that women are not clubable.

"We are just one awfully large family, all eager to rejoice in the roses or pick out the thorns from one another's paths," the editress said lately, and with truth.

In the atmosphere of friendship and good feeling, kindly deeds follow as a matter of course, and get themselves done without any of the forms and ceremonies that attend and hamper so many excellent institutions. To a recent gathering organised in London by some of the members, enthusiastic supporters travelled from all over the kingdom. Such is the keen fellowship of the members.

Not long since the hostess of one of the best attended club-rooms was asked—apropos to some of the girls' kindly deeds—who was on the charitable committee?

"We don't need a committee, because we haven't anything with such an odious name as charity," the hostess rather brusquely retorted. And then she grew kind again, and explained that if any club member heard of the illness or trouble of a fellownember, she invariably acquainted the editress—unless she herself could go and see her, or get someone to go.

"If I hear about anyone I just say, 'Oh, girls, So-and-So's ill. Who is going to cheer her up?' And always half a dozen

dears volunteer!" the lady finished.

The Club Organ

In the pages each week devoted to the club use in "Forget-Me-Not" members can learn all the doings of the club, and, still quite free of charge, are able to advertise their work, or obtain situations. No trade advertisement is, of course, given.

So many members produce exquisite lace and embroidery, that the club contemplates a shop of its own some day, supplied and managed entirely by Club girls.

and managed entirely by Club girls.

And who are the "Forget-Me-Not" girls? In answer to the question, the founder once jokingly replied, "Everyone—from a duchess to a dairymaid!" The duchess is yet to come, but the peerage is not unrepresented, and the list ranges (socially) downwards through the professions to every grade of woman's work.

As members, it goes without saying, all are equal, but when a girl writes to the editress after joining the club, and asks for a friend, infinite pains are taken to find one for her whose tastes and surroundings are likely to make her a congenial companion.

One of the great benefits of membership to a girl in this excellent club is that, no matter into what quarter of the globe fate may lead her, it is almost always possible

for her to find a friend awaiting her.

It needs no words to tell what this means to a girl in a strange country, and so hospitable are Colonial club members that, more often than not, the shelter of a home is extended to the young emigrant until she can look round her.



KITCHEN & COKERY

All matters pertaining to the kitchen and the subject of cookery in all its branches are being fully dealt with in EVERY WOMAN'S ENCYCLOPÆDIA. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned:

Ranges
Gas Stoves
Utensils
The Theory of Cooking
The Cook's Time-table
Weights and Measures, etc.

Recipes for
Soups
Entrées
Entrées
Puddings
Salads
Preserves, etc.

Cookery for Invalids
Cookery for Children
Vegetarian Cookery
Preparing Game and Poultry
The Art of Making Coffee
How to Carve Poultry, Joints,
etc.

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

THE WELL-EQUIPPED KITCHEN

Continued from page 3786, Part 31

Choppers and Knives—Cherry-stoner—Weights and Scales—Sieves—Pastry-making Requisites—Griller—Chaling-dish—Spice-box—Fireproof China Utensils

A MONG absolute essentials must be included a meat chopper, a good assortment of cook's knives—among them being

A case in which basting spoons, ladles, and slice can be hung ensures esteir being to hand when wanted. The case should be fixed to the wall near the stove

two or three good chopping knives—a long larding knife, some root knives, which are used for peeling and trimming vegetables, and some palette knives, which, among other

things, are useful for spreading icing on cakes. Then we must not forget the meat-

MASS MILL SOUR E. M. D

we must not Cutlet-bat for flattening steaks and cutlets

saw, and also a larding and a trussing needle.
A potato-peeler is an excellent little contrivance, and soon repays its original cost by what it saves. The potatoes are also more evenly peeled than if done with a knife.



A potato-peeler removes the peel more neatly and evenly than an ordinary knife

A cherry-stoner is somewhat of a novelty. It is a great improvement in preparing tarts, fruit salads and the like to have the fruit stoned, but it is an almost endless piece of work if it is done by hand.

A cutlet-bat is useful for flattening cutlets or steaks, but a heavy cook's knife answers

the purpose very well.

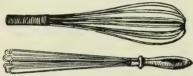
When beating more than two or three eggs at a time it is best to use an egg-whisk, either one having a wooden handle or one made entirely of wire. It is well to have two or three of different sizes as they are not expensive.



It is a great improvement to fruit salads and tarts if the stones are removed from cherries. This can be quickly done by using a cherry-stoner

A round metal grater is invaluable, and one with graters of different coarseness is the best kind to buy. It is then possible to grate either nutmegs, cheese, lemons, or bread on it.

The "potato ribbon" cutter is an excellent device which saves time and wastes no potato. Potatoes cut with it make a pretty garnish besides being delicious when served as a vegetable.



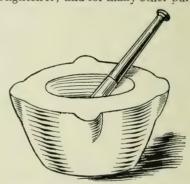
Egg-whisks are a great convenience when beating more than two or three eggs

If by any means possible, weights and scales should be found in every kitchen. Much good food is spoilt and wasted through the popular but often fatal practice of guessing the quantities of the various in-gredients required—in other words, by cooking by "rule of thumb," as it is called. If through lack of space or money a large set of scales are out of the question, then procure a good "spring balance."

of composition with wooden handles are apt to come apart and sometimes even to break.

Needless to say, hair and wire sieves should be found in every kitchen. If both cannot be obtained, a fine wire one is the best to have. It is, of course, convenient to keep some of different kinds both as regards the fineness of the mesh and the size of the sieve. One measuring ten inches across is a useful and convenient size.

Sieves are used for a number of purposes, for passing various soups to form a purée, such as purée of artichokes, potato soup; for making breadcrumbs, when they are far superior to a grater, as all the crumbs are bound to be of the same size; for sieving flour so as to get the air entangled in it and thus lighten it; and for many other purposes.



A pastle and mortar is useful not only for pounding mixtures, but for crushing dried breadcrumbs

Colanders are required for straining vegetables out of the water after they have been cooked. They are made either of tin or enamelled iron, the latter being more easily kept clean as they require no polishing.

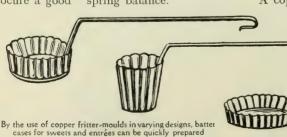
A metal flour-dredger, a castor sugardredger and pepper-box are all necessary.

Meat skewers should be strong and well

made, but not too thick or they disfigure the meat by making large holes, through which much of the flavour and goodness of the meat can escape.

A copper sugar-boiler is very desirable if

sweet-making is done at home, as there is much less risk of the sugar burning than if a tin or enamel pan were used.



If much pounding is done, a pestle and mortar are essential. Mortars made of marble are the best as they are more durable, heavier, and consequently more steady, but naturally they are the most expensive. In a small kitchen, mortars made of composition do very well.

Pestles made of hard wood are very good, and last practically for ever; while those

For pastry making a marble slab is, par excellence, the thing on which to roll it out but is rather expensive. The best sub-

stitute is a white wood pastry-board, and a boxwood rolling-pin, though there are several excellent kinds made of white composition.

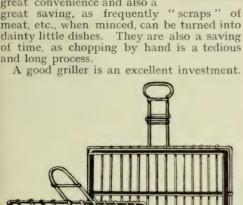
A pastry-brush is a necessity, being used not only in making pastry, but in almost every branch of cookery; for example, for "egging" cutlets, rissoles, etc., for greasing cake-tins, for glazing tongues, and for many other purposes.

Copper tritter-moulds of various sizes and designs are useful for making cases of batter which can be filled with sweet or savoury mixtures for sweets or entrées.

Every kitchen should contain a good selection of basins of all sizes and kinds, including a few enamelled ones. These are more expensive to buy than china ones, but they are unbreakable.

A mincing machine is a great convenience and also a

meat, etc., when minced, can be turned into dainty little dishes. They are also a saving of time, as chopping by hand is a tedious and long process.



A folding griller is an excellent cooking utensil

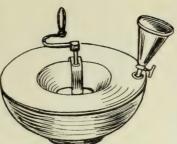
There are various shapes, but a folding one is the most convenient.

A brawn-presser with a screw should be found in every country house. It will greatly simplify brawn making.

A mayonnaise mixer is one of the latest contrivances. It is a great saver of time

and trouble, and obviates chance of curdling mayonnaise sauce. The oil drops through mechanically, and all that the operator has to do is to turn the handle. This is a decided advance on the old method, when the oil had to be poured, literally, drop by drop from the bottle, no small matter when a large quantity of the sauce had to be made.

A chafing dish, though it does not, strictly speaking, come under the heading of kitchen utensils, is invaluable to the cook, for those dishes, which to be good



A mayonnaise mixer saves time, and greatly aids in the blending of the ingredients

must be eaten very hot, may be sent to table in it.

A spice-box having each division neatly labelled is a great convenience. Spices should never be kept in paper, or they will soon deteriorate.

A wire pastry-stand is useful when making cakes which are to be iced, or sweetmeats of any kind, or for putting cakes and pastries on when they are taken out of the oven.

Fireproof China and Earthenware Vessels

Nowadays it is possible to purchase in England the excellent fireproof china and earthenware utensils which are so much



A steel brush for saucepans enables the cook to keep these utensils clean and bright

used in France. For stewing there is no comparison between the earthenware and metal pots.

Marmites can be bought in all sizes, from the large ones which would hold a large



A wire stand on which pastries or cakes can be placed when hot prevents them from getting heavy

family stew, to the tiny ones which are used for soups, etc., and are served one to each person. All ragoûts, stews, salmis, and "hot-pots" can be made in a marmite or casserole.

The dainty little ramaquin cases in white china are particularly effective for small souffles, creams, etc. They are also made in brown or green fireproof ware.

White china scallop shells are very effective for scallops of meat, fish, game, or vegetables. The natural scallop shell can also be used.

Eggs are most delicious and delicate of



A casserole in fireproof ware is one of the most useful utensils the cook has at her disposal



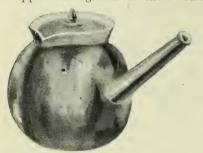
For making brawn at home, a brawn-presser with screw should always be used

flavour when steamed in the fireproof ware egg-poachers, and they make a pleasing change from the

more ordinary poached egg.
"Au gratin" dishes of various shapes and sizes are very con-

venient. In them can be made all dishes "au gratin," which are, correctly speaking, those dishes which are baked in the oven for fruit or meat stewns for fruit or meat stewns and sprinkled over with browned crumbs, such, for instance, as "cauliflower au gratin," "sole au gratin," etc.

An apple baking-dish is most dainty,



Covered pipkin in fireproof ware is convenient for use in preparing many dishes



for fruit or meat stews

and adds greatly to the appearance of roast apples. It is made in white china.

The green fireproof ware entrée dishes are very pretty and effective, and are invaluable in houses where meals have to be kept waiting, as they will not break if put in the oven to be kept

Space will not allow us to describe all the many excellent and dainty devices

which are now made in fireproof ware. Not the least point in its favour is that

it is easy to wash and keep clean, requiring no scrubbing or polishing.

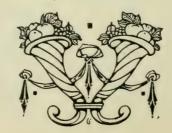
Thorough washing in soap-and-water, or, when stained, soaking in soda-andwater, will suffice to keep fireproof ware in order. Rubbing with a little fine sand will remove any marks of burning from the edges.



Milk boiler in fireproof ware; having a handle and spout, the contents are easily poured out as required

FOODS MI SEASON IN JANUARY

	Fish		Snipe	Teal	Widgeon
Bream	Brill	Carp	Wild ducks	Woodcock	Ü
Crayfish	Crabs	Cod			
Dory	Eels	Flounders		VEGETABLES	
Gurnet	Hake	Haddock	Artichokes (alo	be and Jerusalem)	
Halibut	Herrings	Lobsters	Brussels sprouts		Cauliflowers
Mackerel	Mullet (red)	Mussels	Cabbages	Carrots	Chicory
Oysters	Plaice	Perch	Celeriac	Celery	Cucumbers
Prawns	Pike	Skate	Chillies	Chervil	Cress
	and Canadian (fro		Corn-salad	Endive	Garlic
Scallops	Soles	Slips	Horseradish	Leeks	Lettuce
Smelts	Sprats	Shrimps	Mushrooms	Onions	Potatoes
Turbot	Whiting	Whitebait	(cultivated)		
	MEAT		Pickling onions		Parsnips
			Radishes	Salsify	Savoys
Beef	House lamb	Mutton	Shallots	Seakale	Scotch kale
Pork	Veal	Venison	Spanish onions		Sprue
			Turnips	Turnip tops	
	Poultry			_	
Chickens	Capons	Ducks		FRUIT	
Fowls	Geese	Pigeons	Apples	Bananas	Cranberries
Rabbits (tame)	Turkeys		* *		(Russian)
			Grapes	Lemons	Limes
	Game		Lychees	Mandarin	Nuts (walnuts,
Black Game	Hares	Leverets		Oranges	chestnuts, Brazil,
(foreign)				_	etc).
Landrails	Partridges	Pheasants	Oranges	Pears	Pineapples
Ptarmigan	Plovers	Pintail ducks	Rhubarb	Tomatoes	
Quails	Rabbits (Ostend)	Rabbits (wild)	(forced)		



HOW TO MAKE STANDARD AND FANCY BREAD

Vienna Bread-How to Shape a Twist or Plait-Horseshoes and Crescents-Brioches-Baking-Powder Bread

THE making of "Standard" bread will present no difficulty to the cook who has mastered the directions for breadmaking given on page 3534, vol. 5, EVERY WOMAN'S ENCYCLOPÆDIA, as the process is exactly as therein described.

The success and value of a Standard loaf depend upon the flour used. This should be unadulterated, ground from good, well-cleaned wheat, in which the germ and inner layer of bran are preserved, and not refined away by bleaching processes.

When baked the resulting loaf should be of an appetising, deep creamy tint, with a sweet nutty flavour, and of a fine, light

texture.

The advantages and benefits derived from eating bread made from pure, unadulterated flour were fully discussed in EVERY WOMAN'S ENCYCLOPÆDIA, Vol. 3, page 1976.

Fancy Bread

Though it would not be desirable or wholesome to live entirely on fancy breads, yet at times a change of bread is really good and is always greatly appreciated.

The dainty, shiny rolls and twists to be seen in bakers' windows are by no means difficult to make at home, and amply repay

any trouble they may entail.

VIENNA BREAD

Required: One pound of Vienna flour.

Two level teaspoonfuls of salt.
One ounce of compressed yeast.
Two teaspoonfuls of castor sugar.

One ounce of butter. Half a pint of milk.

One egg.

Warm the flour, then sieve it and the salt into a basin. Put the yeast and sugar in a small basin, and work them together with a spoon until they are liquid. Melt the butter in a saucepan, add the milk, which should be just tepid. Next beat up the egg, and add to it the warmed milk. Pour them on to the yeast and mix well. Make a hole in the

middle of the flour, stir into it the milk and yeast, then work in all the flour. Knead the mixture well, put it in a basin, cover it with a clean cloth, put it in a warm place, and leave it to rise for two hours, or until the surface is covered with cracks. It is then ready to shape.

Divide the dough on a floured board into eight or nine pieces,

To Make a Twist or Plait

Take one of the pieces, cut it into three, roll out each with the hand to about six inches long, place them together, and plait them as you would hair. Pinch the beginning and end together, then lay the plait on a greased baking-tin.

To Make Horseshoes or Crescents

Roll one piece of dough out into a square, cut this square across from corner to corner, so as to have two triangular pieces. Roll these up lightly with the hand, beginning with the side that has two points, draw the single point over like a flap, lay the roll on the tin, curving it like a crescent. Rolls are made by shaping the dough into neat balls, then cutting them across twice with a knife. The dough can be shaped in any form that occurs to the cook, but in all cases put it on a greased tin in a warm place, and let it rise for twenty minutes. Bake the rolls in a quick oven until they sound hollow when tapped underneath. Then brush them over with a little warm milk and butter to glaze them, and leave them on a sieve until cool.

A second method is to make the dough up into one loaf. Cut off about a quarter of it, work the rest on a floured board into a neat oval shape, divide the smaller piece into



Vienna bread is much liked for afternoon tea, and a plait loaf of this bread is appetising in appearance

three, and make it into a plait as already described.

Lay the plait across the top of the dough, pressing it well on to it, then proceed as already directed. Cost, 6d.

Vienna bread in the form of rolls is always welcome on the breakfast table. When made into loaves it cuts up particularly well into thin slices for bread-and-butter.

BRIOCHES

This is a rich variety of bread much liked for afternoon tea.

Required: One pound of flour.

Two and a half ounces of castor sugar. Half a teaspoonful of salt.

Ten ounces of butter. Quarter of a pint of milk. Half a gill of water.

Half an ounce of compressed yeast.

Seven eggs.



Vienna bread made into crescents, twists, and other shapes makes and knead it lightly together.

Put four ounces of the flour on a plate, make a hole in the centre. Mix the yeast with half an ounce of sugar until it is liquid, then mix with it half a gill of tepid water. Strain this into the flour, mix all into a smooth paste.

Cover it, and put it to rise in a warm place

for about an hour.

In another basin mix together the rest of the flour and sugar and the salt. Make a well in the middle, and pour the butter in gradually, having first melted it gently, also the milk, which should be just lukewarm. Next beat up the eggs, add them, and mix all very thoroughly together. Then take the dough from the plate, and knead it very thoroughly into the other dough. Let it stand in a cool place for quite twelve hours.

Next day form it into balls or quite tiny loaves, and bake in a quick oven for about

thirty minutes.

Brush them over with a little warm milk and butter to glaze them. Cost, 1s. 6d.

BAKING=POWDER BREAD

Required: One pound of flour.

About one and a half gills of milk.

Two rounded teaspoonfuls of baking-powder.
One teaspoonful of salt.

Sieve together the flour, salt, and baking-powder. Mix them with the milk to as soft a dough as possible without it being actually sticky. Do this very quickly, and knead it lightly together. Divide it in four, and shape

each into a neat little loaf—a cottage loaf is the most usual shape. Put the loaves on a floured tin, put them at once into a quick oven, and bake them for about twenty minutes. Brush them over with a little warm milk to give them a shiny appearance.

N.B.—The quicker this bread is handled after adding the liquid the better it will be. It is very useful in places were yeast is hard

to get. Cost, 3d.

MEAT RECIPES

Tomato and Ham Pie—Braised and Stuffed Shoulder of Mutton—Stewed Ox Tails—Mutton Fritters à la Diable—Haricot Mutton—Fritters à la Villeroy—Steak and Mushroom Pie—Fillets of Beef with Mushrooms—"Hot Pot"—Grenadines of Veal—To Boil a Ham

TOMATO AND HAM PIE

Required: One pound of tomatoes.

Half a pound of raw or cooked ham.
One teaspoonful of chopped parsley.
One teaspoonful of chopped onion.
Two ounces of butter or dripping.
About a breakfastcupful of crumbs.
Salt and pepper.

(Sufficient for four to six.)

Shoulder of mutton braised and stuffed is a welcome change from the usual roast shoulder

Well butter a pie-dish, and shake some crumbs all over the inside, leaving a layer of them in the bottom of the dish. Slice the tomatoes in rounds about a quarter of an inch thick. If the ham is raw, fry or toast it slightly, then cut it up into rather large squares, and put it into the pie-dish. Mix together the parsley and onion.

Now put a layer of sliced tomatoes in the dish, sprinkle it over with salt and pepper, parsley and onion, and cover it again rather thickly with crumbs. Repeat these layers till the dish is full, finishing off with a thick layer of crumbs. Put the rest of the butter, in tiny bits, all over the top of the pie, and bake it in a quick oven for about half an hour, or till it is a nice tempting brown.

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Put a frill round the dish, and serve the pie as hot as possible. Cost, 1s. 2d.

BRAISED AND STUFFED OF MUTION SHOULDER

Required: A shoulder of mutton.

For the stuffing: Four ounces of breadcrumbs. Three ounces of bacon.

One teaspoonful of chopped onion.
One teaspoonful of chopped parsley.

One teaspoonful of mixed herbs. Two teaspoonfuls of mushrooms.

One egg

Salt and pepper.

For braising: A bunch of parsley and herbs.

Two quarts of stock.

One large carrot, turnip, and onion. Glaze

(Sufficient for ten to twelve.)

Bone the mutton, but leave in knucklebone, sawn off to a neat length. If you cannot bone the joint, ask the butcher to do so; but it is quite easy with a sharp knife.

Mix together the crumbs, bacon, mushrooms, herbs, onion, and parsley, seasoning highly, and binding the mixture rather stiffly with beaten Push this stuffing into the

cavity made by removing the bone, and with a trussing needle and fine string sew up the edges. Tie the joint into a neat,

narrow shape with tape.

Well butter a deep stewpan, put in the bones from the mutton, and the carrot, turnip and onion cut in slices, also the parsley and herbs. Lay the joint on the vegetables, pour in the stock, put on the lid, and let it simmer very gently from about one and a half to three hours.

When done, place the meat on a hot dish, and brush it over with a little melted glaze

to brown it nicely.

Serve it with nice brown sauce poured

Note.—If preferred, the shoulder may be merely braised without first being stuffed. In that case, cut the vegetables into neat dice, and serve them in little heaps round the dish.

Cost, from 4s. 6d. for 5 lb.

STEWED OX TAILS

Required: Two ox tails.

One onion, carrot, and turnip.

Four cloves.

A bunch of parsley and herbs.

Twelve peppercorns.
Three allspice.

The juice of half a lemon.

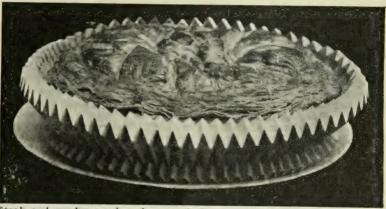
One ounce of butter. One ounce of flour.

One pint of stock.

One tablespoonful of Worcester or other sauce. (Sufficient for four to six.)

Wash the tails and divide them at the joints. Put them into a pan with cold water to cover them, and bring them to the boil. Skim the pan and continue boiling the ox tails for ten minutes; then strain off the water and trim all rough-looking pieces off the joints, so that they have a neat, round appearance.

Put them into a saucepan containing about two pints of water, with the onion, the carrot and turnip cut into neat dice, also the herbs and spice. Cover the pan and simmer it very gently for about two and a half hours or till the meat is tender. Strain off the gravy into a basin, let it get cold, and then skim off the fat.



Steak-and-mushroom pie. A meat pie is always a favourite dish, and the addition of mushrooms gives a rich flavour to the gravy

Take out the onion, herbs, and spice, and save the cut carrot and turnip. Melt the butter in the saucepan, stir in the flour smoothly, and fry it a nice brown. Add a pint of the stock in which the tails were cooked, and stir the whole over the fire till it boils. Add the lemon-juice and sauce, and season this carefully. Put in the pieces of tail and warm them gently in the sauce for about fifteen minutes.

Then arrange the pieces neatly on a hot dish, and strain the sauce over them. In the centre put the carrot and turnip in a little of the sauce, which has been re-warmed.

Note.—Green peas, fresh or bottled, or cooked spinach, can be put in the centre, and are excellent. Cost, 4s. 6d.

MUTTON FRITTERS A LA DIABLE

Required: Half a pound of thinly sliced cold mutton.

Two tablespoonfuls of chutney.

A little cayenne and curry powder.

For the frying bather:
A quarter of a pound of flour.
A quarter of a teaspoonful of salt.

A quarter of a pint of tepid water.

One tablespoonful of melted dripping.

The whites of two eggs. (Sufficient for four to six.)

Mix the flour and salt together in a basin, then stir smoothly into it the tepid water and melted dripping. Beat the whites of the eggs to a very stiff froth, and lastly add them very lightly to the batter.

Have the mutton cut thinly, trim the slices neatly, spread each slice over with some chutney and roll it up. Dip each roll into the frying batter, using a skewer for the purpose.

When a faint bluish smoke rises from the frying fat put in a few rolls and fry them a golden brown. Drain them on kitchen paper, and sprinkle each fritter with some curry powder and a little cayenne.

Serve them piled up on a lace paper, and hand with them brown or tomato sauce.

Cost, 1s. 2d.

HARICOT MUTTON

Required: Two pounds of the best end of neck of mutton

Three ounces each of onions, carrots, and turnips cut into dice.

Two ounces of butter

A bunch of parsley, thyme, and marjoram.

One pint of stock. One ounce of flour. Salt and pepper.

A dust of castor sugar. (Sufficient for four to six.)

Cut the mutton into six cutlets, trimming off all but a narrow vein of fat, and chop the bones to within an inch of the meat. Put all the bones and trimmings into a pan with the stock and boil them gently while the vegetables are being prepared.

Melt the butter in a stewpan, put in the vegetables, fry them till slightly browned; then put in the meat and fry that also slightly brown. Lift the meat and vegetables out on a plate, draining them well as

you do so.

FRITTERS À LA VILLEROY

Required: Thin slices of tongue. A small tin of pâté de foie gras.

Half a pound of mashed potatoes. One egg.

For the batter: Two teaspoonfuls of chopped parsley. Salt and pepper.

Four ounces of flour.

Two yolks and one white of egg. Four teaspoonfuls of stale beer. One tablespoonful of salad oil. (Sufficient for about four.)

Cut some thin slices of rolled tongue, and stamp them out into neat rounds with a cutter. Take off the lard from the top of the pâté de foie gras, and cut the pâté into pieces the shape and size of the tongue.

Mix together the mashed potatoes, the yolk of an egg, parsley, and salt and pepper to taste. Stir the mixture over the fire till it is hot, then turn it out on a floured board, roll it out lightly, and stamp out rounds of it, the same size as the tongue. Place a round of pâté de foie gras on a round of potato, cover it with another round of potato, and then put on one of tongue.

Now make the batter. Sieve the flour into a basin, make a hole in the centre, drop in the yolks of the eggs; stir the beer and salad oil together, then add them to the yolks, and stir them gently into the flour, taking care not to get it lumpy. Beat the white of one egg to a very stiff froth, stir it lightly into the batter, and then use it at once, as it soon sinks after the white of egg is added. Dip each pile of potato, pate de foie gras, and tongue into the batter, and when

a faint bluish smoke rises from the frying fat, fry them a pretty brown. Drain the fritters on paper, arrange them on a lace d'oyley, and garnish them with slices of lemon.

Tomato sauce is a nice accompaniment to this dish.

Cost, 2s.

STEAK-AND-MUSHROOM PIE

Required: Two pounds of buttock steak.

One pound of mushrooms. One tablespoonful of flour. One teaspoonful of salt. Half a teaspoonful of pepper.
Two teaspoonfuls of chopped parsley.
One teaspoonful of chopped shallot. Stock or water.

Rough puff or short-crust pastry. The yolk of an egg

(Sufficient for eight to ten.)

Cut the meat into pieces about two inches square. Stalk, peel, and carefully look over the mushrooms. Mix on a plate the flour, seasoning, parsley, and shallot. Roll the pieces of steak in this mixture.

Put a layer of meat in a pie-dish, then one



rooms. For a small party this dish would be very suitable and easy to cook Fillets of beef with mushrooms.

Next fry the flour carefully, strain in the stock, and stir it over the fire till it boils. Now put back the meat and vegetables, add the herbs, seasoning, and a dust of castor sugar, and simmer these very gently for about one hour, or till the carrot is soft, skimming the surface frequently to remove all grease.

Serve the haricot mutton in a hot entrée dish.

Note.—If preferred, after frying the various ingredients they can be put into a casserole, cooked in the oven, and served in the casserole.

Cost, 28. 3d.

of mushrooms, and so on till the dish is quite Next fill the dish two-thirds full of stock or cold water. Cover it with the pastry, ornament it prettily with leaves, and brush it over with beaten yolk of egg. Bake it in a moderate oven for two and a half hours. Should the crust be getting too dark, cover it over with paper.

Before serving, carefully remove the centre ornament and fill the dish up with some well-flavoured stock. Put a dish frill

round the dish, and serve it.

Cost, 3s. 6d. or 4s.

FILLETS OF BEEF WITH MUSHROOMS

Required: Two pounds of fillet of beef.

Two tablespoonfuls of salad oil. One tablespoonful of vinegar. One onion.

Two teaspoonfuls of chopped parslev

A little grated lemon-rind

Two cloves

Pepper and salt.

Mushrooms and a little glaze. (Sufficient for six.)

Cut the meat into fillets thick, and the size of the

top of a tumbler. Lay them for four hours in the oil, vinegar, lemon-rind, sliced onion, and chopped parsley; then lift them out, drain them, and dust with pepper and salt.

Lay the fillets on a greased and heated gridiron, with an equal number of peeled mushrooms, and grill them over a clear fire for about eight minutes, turning them over

Brush each fillet on one side with a little glaze, and arrange the fillets and mushrooms alternately in a circle on a hot dish.

Put a bunch of watercress in the centre of the dish, and pour over it a little melted glaze.

Cost, 3s. 3d.

"HOT POT"

Required: One pound of neck chops. One and a half pounds of potatoes.

Two large onions. Salt and pepper. A little flour.

Half a pint of stock or water. (Sufficient for six.)

If possible, have a large jar with a lid; or "hot pot" dishes in white china or earthenware are not at all expensive. Cut the chops into convenient pieces, and peel and slice the vegetables. Put a layer of meat at the bottom of the dish, then a layer of onion, and next a layer of sliced potato. Sprinkle over this a little flour, pepper and salt; then again put in a layer of meat, then onion, and so on till the dish is nearly full, ending with a layer of potatoes, not sliced, but cut in halves, unless they are very large. In that case cut them in quarters. Sprinkle them over with flour, pour in the stock or water, put on the lid, and place the jar in the oven. When the stew is nearly done, remove the lid and allow the potatoes to brown.

Note.—If you are in a hurry, it is best to parboil—that is, half cook—the potatoes and onions before putting them with the meat. Cost, 1s. 3d.

GRENADINES OF VEAL

Required: One pound of fillet of veal.

Larding bacon. Half a pint of stock.

One carrot and turnip. One onion.

A piece of celery. A small bunch of mixed herbs.

Salt and pepper. (Sufficient for four to five.)



three-quarters of an inch
finely and the size of the

Cut the veal up into neat cutlets and lard them. To do this you will require a larding needle. Cut the larding bacon into tiny strips, put one in the needle, and draw it, in large stitches, through the cutlet. Do this in three or four rows on one side of each cutlet.

Then braise the cutlet for about half an To do this, put the stock in a pan hour. with a layer of the vegetables at the bottom, place the cutlets on these, season them, cover them over with a piece of greased paper, and allow them to simmer gently, basting them frequently. When they are cooked sufficiently, put them into the oven to get brown. While they are doing so, strain the stock and boil it fast till there is only a gill left.

Make a bed of mashed potatoes on a hot dish, arrange the cutlets neatly on it, and pour the stock over them. Cost, 1s. 9d.

TO BOIL A HAM

Saw off the bone close to the knuckle. Soak the ham for about twelve or fourteen hours, according to the time it has hung, and its saltness. Wash and scrape it thoroughly; and trim away over-smoked or rusty pieces.

Put it into a large pan of cold water, and see that it is quite covered. Bring it to the boil, well skim, and let it simmer very gently till quite tender. Let it remain in the liquor till nearly cold; then lift it out, pull off the thick outside skin, smooth the fat over with a knife, and trim off corners if necessary. Sprinkle all over with browned crumbs, or brush over with melted glaze, and pin a paper frill round the knuckle-bone.

A ham from ten to twelve pounds will require about four hours slow simmering; a very large one will take six.

Average price, 11d. per pound.

GAME RECIPES

Snipe Pudding-Roast Woodcock with Oyster Stuffing-Partridge Salad à la Russe

SNIPE PUDDING

Required: Six snipe.
Half a pound of lean veal.
One onion.
One tablespoonful of chopped parsley.
A bunch of parsley and herbs.
One ounce of butter.
Half an ounce of flour.
One pound of suet pastry.
Half a pint of brown stock.
A piece of glaze the size of a walnut.
Salt, pepper, and lemon-juice.
Six mushrooms.

Cut the snipe in halves, and dust each piece with salt, pepper, and a few drops of lemon-juice. Peel and slice the onion thinly. Melt the butter; when it is hot put in the onion, and fry it a few minutes, then add the flour, and fry that. Next put in the chopped mushrooms, parsley, and the herbs tied together. Fry these for a few minutes, then add the stock. Let all boil gently for ten minutes, then take out the herbs, and add

the glaze, and seasoning to taste.

Well grease a pudding-basin. Roll the suet crust out to about a quarter of an inch thick. Line the basin carefully with it. Cut the veal into dice, then pack it and the snipe into the basin. Pour in the gravy. Roll out the rest of the pastry into a round to fit the top of the basin; brush the edges with a little water, put the pastry over the pudding, and press the edges together. Tie a scalded and floured cloth over the top of the basin, taking care to make a pleat across the top of the pudding to allow room for it to rise. Place the basin in a pan of fast-boiling water, and boil it for two and a half hours. Serve it in the basin with a folded napkin pinned round it.

Hand with it a tureen of good gravy made from the giblets and trimmings of the birds.

Cost, from 6s. 6d.

FOR SUET PASTRY

See Every Woman's Encyclopædia, Vol. 3, page 1857, under the heading "Boiled Gooseberry Pudding."

ROAST WOODCOCK WITH OYSTER STUFFING

Required: A brace of woodcock.

Two slices of fat bacon.

A dozen oysters.

One ounce of butter.

Two ounces of breadcrumbs.

Half a teaspoonful of lemon-juice.

Half a gill of milk.

The yolks of two eggs.

Salt and pepper.

Beard the oysters, then cut each in quarters. Put the crumbs in a basin; warm the butter slightly, add it, with the beaten yolks and enough milk to bind the mixture. Next add the oysters, lemon-juice, and salt and pepper to taste. After drawing the birds, stuff them carefully with the mixture, and sew the opening up. Slit the slices of bacon here and there to prevent them curling up. Tie a slice over the breast of each bird. Then roast them either before a clear fire or in a quick oven from twenty to thirty minutes, keeping them well basted. For the last ten minutes of cooking, take off the bacon so that the breast may brown nicely.

Arrange each bird on a slice of hot buttered toast, and hand with them some bread sauce, good gravy, and fried crumbs.

Cost, from 4s. 4d.

PARTRIDGE SALAD À LA RUSSE

Required: Three roast partridges.
Half a pint of good brown sauce.
One gill of cream.
One and a half gills of mayonnaise sauce.
One glass of sherry.
One and a half pints of aspic jelly.
About one and a half inches of cucumber.
One lettuce.
Two tomatoes.
Two tablespoonfuls of cooked peas.
(Sufficient for six.)

Coat a plain border mould with aspic jelly. Cut the birds into neat joints, and take off the skin. Heat the brown sauce in a saucepan, add the glaze, and let it dissolve; then add the wine and half a pint of the aspic. Strain this sauce, then coat each joint completely with it. Leave them until the sauce is set, then pour a little warmed aspic over each to glaze it. Add the remains of the aspic, after it has cooled, to the mayonnaise. Cut the cucumber into shreds, add these and the peas to the mayonnaise, also the cream, after whipping it slightly. Season it carefully with salt and pepper. Pour this mixture into the prepared mould, and leave it until set. Then dip the mould into tepid water, and turn the contents on to a pretty dish.

Arrange the joints of partridge tastefully in the centre, with a border of lettuce-leaves round. Garnish with the tomatoes cut in quarters, and serve as cold as possible.

Cost, from 5s. 9d.





By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA legal problems are propounded in the simplest and clearest language, so that readers may understand every aspect of the law with regard to—

Marriage Children Landlords Money Matters Servants Pets Employer's Liability Lodgers Sanitation

Taxes
Wills
Wife's Debts, etc., etc.

INCOME TAX

Continued from page 3794, Part 31

The Curate and His Grant—Foreign Insurance Companies—The Hard Case of Boarding-house Keepers—Easter Offerings—Allowances and Exemptions

Contributions paid by colliery owners to an association for the purpose of securing an indemnity from loss occasioned by strikes are not moneys "wholly and exclusively laid out or expended for the purposes of trade" within the meaning of the rules applying to the section, and do not, therefore, form a proper subject for deduction in stimating the balance of profits of the colliery for income-tax purposes.

Grant to Curate

In recognition of faithful service for more than fifteen years, the Council of the Curates' Augmentation Fund made a grant to a curate of £50. The grant was renewable at the discretion of the council, but only upon the condition that the curate obtained donations to the fund to half the amount of the grant. It was held that in these circumstances the curate was not assessable to the income tax in respect of the sum granted.

Foreign Life Insurance Company

No deduction from an assessment for income tax was allowable in respect of premium on policies of life insurance effected with foreign insurance companies. The abatement provided for by the Act was only applicable to policies effected with insurance companies in the United Kingdom which are properly subject to the jurisdiction of the English Parliament. On this ground, the abatement of a claimant insured with a New York insurance company having an office in England was not allowed, but the provision has now been extended to any insurance company "lawfully carrying on

business in Great Britain or Ireland," so that those insured with American and other companies carrying on business in this country would appear to be entitled to the abatement.

House Duty

As a general rule, income tax is chargeable upon the occupier for the time being of a house or land, and the latter, if a tenant, is entitled to deduct the amount from the next payment of rent to his landlord, who must allow the deduction under a penalty of £50; any agreement between landlord and tenant to the contrary is invalid.

In the case of flats and apartments occupied by two or more persons, the income tax is in the first instance payable by the landlord, but where houses are divided into distinct properties and occupied by distinct owners, the tax is charged separately on the respective occupiers.

How to Reckon Profits

Profits are to be computed on a three years' average, but where the trade has been commenced within the three years, the computation is to be made on the average of profit for one year. In the case of a partnership, the predominant partner is to make the return; and in some cases of married women and infants the return is to be made by their trustees.

A person carrying on two distinct trades may set off results. No deductions are allowed for any disbursements or expenses of maintenance of the parties or their families or establishments, nor for the rent or value of any dwelling-house or domestic offices, except such part as may be used for the trade or profession, not exceeding twothirds of the rent bonâ fide paid for such house.

Deduction from Rent

In the case of a bank the annual value of that part of the bank which is used as a residence for the manager may be deducted. Where the clergyman or minister pays rent for a dwelling-house, and uses part mainly and substantially for the purpose of his duty as such, the commissioners may allow as a deduction such part of the rent, not exceeding one-eighth, as they think fit.

Inhabited house duty is payable by boarding-house keepers and people who let lodgings, although the house may only be occupied for a short period of the year.

The Scarborough Case

Therefore, in the case of some houses at Scarborough which were generally let to three or four different families during the Spa season, between June and October, and were shut up and unoccupied from the end of the season until the beginning of the next Spa season—that is to say, for a period of about eight months in the year—during which time they were never entered to be aired by fires or otherwise, or used in any manner by the owners or their families or servants, it was held that they were chargeable to the assessed taxes for the entire year. may be good law, but is undeniably hard on people who make a precarious income by letting lodgings.

At Tunbridge Wells

In the following cases, the Commissioners were willing to allow the abatement which was claimed, but the judges decided that they had no power to do so. In the first case, the owner of three lodging-houses at Tunbridge Wells, which were never let for a longer period than six months, paid threequarters of a year's assessed taxes, and not unfairly claimed an abatement for the remaining quarter. It appeared that the season began in June, when the visitors arrived for the summer, and that they usually left between Michaelmas and Christmas. From January until after the commencement of April, the houses, which were furnished, were shut up and not used in any way. Nevertheless, he had to pay for the full year.

In the second case, which concerned a house let in Sussex, the claim was stronger still, for in this case the house was unfurnished for one entire quarter, and yet it was held that a person keeping a house for the purpose of being let as a readyfurnished lodging is chargeable for the whole year's duty, although it be unoccupied and unfurnished for one entire quarter.

In the case of a clergyman living in Berkshire who occupied a house which belonged to him, and which he left upon June 26, the house remaining unoccupied and empty until April of the following year, it was held that he was chargeable for the assessed taxes for the remainder of the year.

When houses have been unoccupied for a whole year, notice in writing should be given to the income-tax assessors.

Profits upon all securities bearing interest payable out of the public revenue; profit upon all interest of money not being annual interest; home and foreign and colonial Government dividends and shares (except India stock in cases where the half-yearly payment does not amount to £2 10s.); interest or dividends paid or credited to a depositor in a savings bank whose income exceeds £160; annuities, etc., are all chargeable, and the duty is to be computed upon the profits of the previous year.

Voluntary Gifts

Voluntary gifts which are derivable from holding an office or being engaged in some employment are chargeable as emoluments. Thus, voluntary contribution to a beneficed clergyman from a fund designed to raise the income of the living to a certain sum, and voluntary Easter offerings made by parishioners and others, are chargeable, but not so presents of money made to a poor clergyman in his individual capacity.

A person is chargeable in respect of a sum placed annually to his credit as part of his salary under a provident fund, the payment of which is deferred.

Allowances may be made for the maintenance, including the replacement, of farmhouses, farm buildings, cottages, fences, and other works, and are made by way of abatement in the repairs of churches, ecclesiastical dues, taxes and parochial rates on tithe rentcharge, unredeemed land tax, drainage, fencing, and embankment rates, repairs of sea-walls, repairs of university buildings, hospitals, public schools, and almshouses.

Property Exempted

Certain classes of property are exempted from income tax, including university buildings, public buildings belonging to hospitals, public schools, and almshouses, buildings of literary and scientific institutions, rents and profits of lands, etc., belonging to hospitals, etc., or to trustees for charitable purposes, or to the trustees of the British Museum or of certain friendly societies.

Incidental Expenses

Expenses incidental to the performance of an office may be deducted, as, for example, the expenses of travelling in the performance of the duties of a public office or employment, or of keeping a horse to enable the holder to perform such duties, but expenses of travelling from a person's residence to his place of business are not deductible.

Returns Required from Employers

Every employer is required on recipt of notice from an assessor to make a return of the names and places of residence of persons employed by him, and to specify the amount of payments made by him to such persons. This requirement does not extend to such employees as are not employed in any other employment, and whose remuneration does not exceed £160.



WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. headings are:

Woman's Work in Religion

Missionaries Zenana Missions Home Missions, etc.

Great Leaders of Religious Thought

Charities

How to Work for Great Charities Great Charity Organisations Local Charities, etc.

The Women of the Bible

Bazaars

How to Manage a Church Bazaar What to Make for Bazaars Garden Bazaars, etc.

How to Manage a Sunday-School

PRACTICAL CHRISTIANITY

Continued from page 3803, Part 31

Oueen Mary's Good Work-The Personal Touch-Her Intimate Knowledge of Charitable Organisations-How a Great Work was Begun-The Navvy Mission Society and the Christian Excavators' Union-The Story of Mrs. Charles Garnett and Her Lady Helpers-"Heathen Navvies"-Treated as Pariahs-What Women Did for Them-Splendid Work of the Pioneers

QUEEN MARY'S thoughtful care for the old may be illustrated by a single example. While still at White Lodge she concerned herself with the welfare of a number of old women in the East End of London. There was, on the Duke of Cambridge's estate at

Coombe, a keeper's cottage of which the Duchess of Teck obained the loan. It was just large enough to accommodate two persons, and it was the Princess's practice to invite certain deserving old women to stay at the cottage for a fortnight at a time during the summer months. She used constantly to go over to the cottage to visit them, to minister to their simple needs, and to cheer them with her bright and sympathetic nature.

Mention of the East End reminds one that Queen Mary, who has always been interested in measures of social reform which had for their object the destruction Mrs. Charles Garnett, the pioneer of Christian tution of cheerful and whole-

some dwellings, and the providing of playgrounds for the children in congested areas, was a frequent visitor to the poorer quarters of London, her guide, on several occasions, being the Bishop of London. after Queen Victoria's death she went over a factory in the East End of

London, and at the dinnerhour went into a room where the factory girls had their meals. With her guide she talked to a number of the girls, none of whom, of course, had the slightest idea of the real identity of their visitor. One bright, pleasant-looking young girl informed the Princess that she was shortly going to be married. "I hope you will be very happy," said her Royal Highness, smiling pleasantly. "Oh, we'll get along all right," said the girl. "I know how to keep Bill in order."

A few days afterwards the lady who had taken her Majesty over the factory called at the house where the girl lived, and handed her an envelope, which she



of rookeries and the substi- work among navvies, and founder of the Christian Excavators' Union Photo, W. Clark, Bristol

said the lady who had recently visited the factory asked her to give to the girl who had told her she was shortly going to be married. The envelope contained a very welcome present and a sheet of notepaper on which was written:

"Please accept the enclosed little present

and my best wishes.—MARY."

The Late Duchess of Teck

It is by such practical experiences as these that her Majesty has endeavoured to get an insight into the lives and surroundings of those who live in poor places, in order that she may utilise her exalted position for their benefit. Indeed, a clergyman who has worked for many years in the East End remarked a short time ago that there were few district visitors who knew the poor quarters of London better than Queen Mary.

We get another illustration of Queen Mary's practical Christianity in her work on behalf of the Royal Cambridge Asylum for the Widows of Soldiers at Kingston. This, too, was one of the Duchess of Teck's pet charities, and each year she gave the aged women of the institution a supply of fresh vegetables from the gardens of White Lodge, Princess May invariably helping in the distribution. The old women would stand holding their aprons, while the future Queen of England filled them with the vegetables her mother handed to her.

"Now, May," the Duchess, would say,

"Now, May," the Duchess, would say, "give that dear old soul that cauliflower, and then come back for the potatoes. Be quick, or else I shall not recommend you for a stall at Covent Garden." Whereupon the Princess would run to and fro as if for all the world the stall at Covent Garden were a reality. If she slackened her speed, the Duchess would recall her with: "Attend to business, May, and bring me those onions. You don't like the smell of onions? Then you won't do for a greengrocer's wife." And so on, until each old lady had her apron filled.

Queen Mary's Hospital Work

Mention must also be made of Queen Mary's hospital work. It was she who was mainly instrumental in raising £5,000 for the endowment of a special ward at the Richmond Royal Hospital, which has proved such a boon to hundreds of little sufferers; and by every means in her power she has assisted in the campaign against consumption. Quite recently her Majesty heard that an improved form of shelter for a consumptive had been provided at Crathie. She promptly made an inspection, and was so impressed with the shelter that she authorised the provision, at her own expense, of a similar shelter for use on the Balmoral estates. The following is an extract from the letter in which this intimation was conveyed by Dr. Hendry of Balmoral to the medical officer:

"The Queen has visited the patient at Crathie for whom you recently erected a shelter. Her Majesty, who was much interested, thoroughly examined the shelter, and was very much pleased with it. The Queen wishes me to say that when you have decided on the best method of heating for the colder winter nights, she would be obliged if you will supply, at her Majesty's expense, a similar shelter for the use of the patients connected with the Balmoral estates. The Queen wishes in this way to help you in your valuable work in the county."

Whenever an important hospital appeals for funds it will invariably be found that Queen Mary is among the most liberal subscribers and the most ardent workers in raising the money required. She has a very extensive knowledge of hospital work, and has often visited such institutions accompanied only by her lady-in-waiting. Homes for crippled children appeal specially to her, while charities very dear to her heart are the Distressed Gentlefolks' Aid Society, and the Holiday Homes for Governesses.

Her Majesty's fondness for British-made goods, and her efforts at all times to support home industries, provide a striking illustration of her patriotic philanthropy. For instance, for many years Queen Mary has taken a very practical interest in the cottage industries in County Donegal by making extensive purchases at the annual exhibitions in London, and in November, 1911, she gave an order for a hand-knitted golf-coat, which she took with her on the Royal voyage to India. The coat, which was knitted by the cottagers in their own homes, is made of high-grade wool and silk thread.

A Story from Buckingham Palace

An instance may be given which furnishes another example of Queen Mary's thought for others. One day at Buckingham Palace she came upon a young housemaid whom she noticed had been crying. She inquired the reason, and the girl explained that her mother was in a London hospital about to undergo a serious operation that day. Her Majesty gave instructions that the girl was to be allowed to visit the invalid as often as the rules of the hospital permitted, and she telephoned to one of the surgeons in charge of the case, asking for special consideration to be shown the patient.

Then, again, we find her Majesty taking the deepest interest in the work of the Church Army, and one may fittingly conclude this article on our benevolent Queen by quoting the reply she sent to Prebendary Carlile, after he had forwarded her a special report, prepared at her own request, on the condition

of London's homeless people.

"My sympathy," she writes, "goes out to all the poor and distressed people whom you are helping, and to the great work you are doing for comforting them in their distress. Give a message of encouragement from me to all your workers, and tell them that I sympathise with them in their arduous and difficult work. May God bless you and them, and all the suffering men, women, and little children who are looking to you for help!"

CHRISTIAN WORK AMONG THE NAVVIES

AN example of the symbolic grain of mustard seed which grows into a mighty tree is to be found in the story of the beginning of the work done by a great society for "navvies," a class of men hitherto outside the pale of Christian benevolent effort.

On a certain Sunday evening in the late autumn of 1871 a young lady, scarcely out of her teens, made a discovery. She was then living a few miles from Lindley Wood, a tree-covered vale in the heart of the hills, four miles from Otley and eight miles from Harrogate, where, at that time, the Leeds Corporation had commenced the construction of an immense reservoir.

A Young Girl's Ideals

Hundreds of navvies were engaged on the work, and, thanks to the combined efforts of the Rev. Lewis Moule Evans, rector of Leathley, the excellent manager of the reservoir works, and the local squire, a Mr. Fawkes, these navvies had been provided with clean huts to live in, a little wooden church, a schoolroom for the children, and a reading-room and night-school for the men.

' The young lady in question, who afterwards became Mrs. Charles Garnett, was asked to visit the settlement. It was the only one of its kind in those days, and she learned with dismay that there were something like 100,000 navvies leading a nomadic existence throughout the country, and regarded as a heathen class in our own Christian land.

Good Christians regarded them as a moral pest, not fit for decent people to associate with. Farmers refused to give them a night's shelter even in a barn, or let them filthy stables at rack rents. Cottagers took them as lodgers, and crammed twelve men into a room barely large enough for the accommodation of five. They stood outside the parochial system. The local schools found it impossible to take in the children, while the parish clergyman, already fully occupied by his own people, and unused to navvies, found himself unable to deal with the situation.

And what fearful strangers they were! Not one in six could read. They were always drinking and fighting. Sunday, the one rest day, was known among them as "haircutting and dog-washing day," and ended, as

a rule, with a fight.

Uphill Work

What could a woman do in the face of such circumstances? It seemed almost hopeless to face this problem of bettering the conditions of the navvy's life. "You cannot go among such people," her friends said when she announced her intention of working for them; while her parents set their faces very strongly against the idea. "Let me work among them for twelve months," their daughter replied, "and if at the end of that time I have not made any progress, I will give it up."

And thus it came about that Mrs. Charles Garnett began by taking a class of navvies' boys in the Sunday-school at Lindley Wood. "They were very bad boys," she says, "but I like bad boys. And some of them turned out splendidly. One of them, I remember, became a clergyman, another a missionary. and another a sergeant in the Army. found that the men and women were quite willing to listen to the Gospel, and eager to attend the little wooden church.

"The great drawback to the work, how-ever, was the fact that we could not follow these men when they migrated to other work; and, of course, through the influence of their mates, they quickly went back to the

old ways-at least, in many cases.

"Sometimes I would meet some of the navvies a few months later, and to my question, 'Do you go to church or Bibleclass?' the invariable answer was 'No.' You see, m'm,' they would say, 'there is nothing of this sort for us chaps elsewhere."

Thus Mrs. Garnett came to the conclusion that it was no good teaching the men and then letting them vanish. She therefore decided to make a little investigation, and made out a list of works. She then wrote to the manager in each case, making such inquiries as, "How many men have you? How many huts, etc.? Have you a service, Sunday-school or day-school?" And so on. In all, seventy-two managers were written to and "No" was the reply to every question in the seventy-two cases, save one. The outlook seemed hopeless. Mrs. Garnett had no money, and it was with the greatest difficulty that she could get anyone interested in the work.

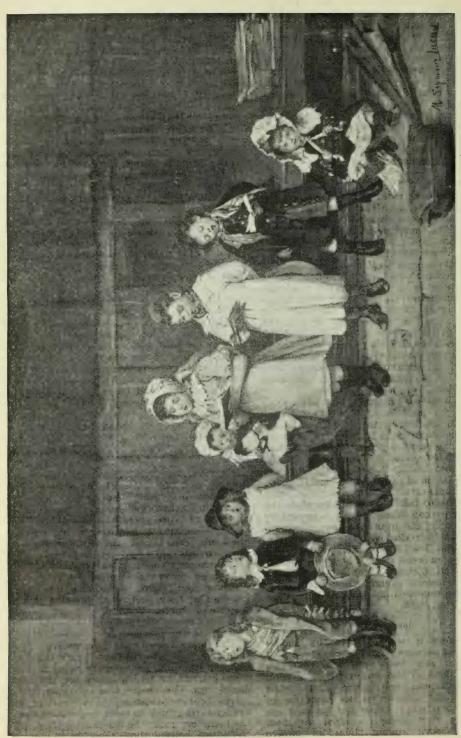
The Christian's Excavators' Union

However, a little assistance was forthcoming, and Mrs. Garnett hit on the admirable idea of forming what is known as the Christian Excavators' Union. The words of the card of brotherhood ran as follows:

"I, —, desire, by God's help, to serve the Lord Jesus Christ, and lead others to do so. To this end I promise to abstain from Drunkenness, Swearing, and Ungodly Living. I promise never to neglect praying each Morning and Night. I promise to keep the Lord's Day holy, and, when possible, attend a Place of Public Worship.

" (Signed) -" In the presence of

The union began with twenty-five navvy members and eight others. It now numbers over six hundred, the country being divided into districts, of which ladies are the head secretaries. These secretaries take upon themselves the duty of visiting the various working stations from time to time, and encouraging the members under the persecution they have to endure, helping those who are in trouble, explaining the objects of the Christian Excavators' Union, and urging whole-hearted devotion to Christ.



"WE ARE BUT LITTLE CHILDREN WEAK."

This wonderful presentment of the naivere and charm of childhood is one of the finest examples of the work of Mrs. Seymour Lucas, who contributes to "Every Woman's Encyclopædia" an interesting article on the painting of children, a subject which she has made her own



This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world; how she may study, and how attain success there. Authoritative writers are contributing articles on:

Art

Art Education in England Art Education Abroad Scholarships. Exhibitions Modern Illustration The Amateur Artist Decorative Art Applied Arts, etc. Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice
of Instruments
The Musical Education of
Children, etc.

Literature
Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women
Writers
The Lives of Women Poets,
etc., etc.

ON THE PAINTING OF CHILDREN

NOTES BY MRS. SEYMOUR LUCAS

In this article, which she has specially contributed to "Every Woman's Encyclopædia," Mrs. Seymour Lucas, herself a painter of renown and the wife of a great artist, gives valuable and helpful advice to those whose tastes and talents beckon them to the pursuit of art. As the writer remarks, "Art is a hard taskmistress," and she does not shrink from showing its intending votaries plain facts. But, though candid, her words are full of encouragement to those who have the necessary perseverance

Nothing is farther from my thoughts than to attempt to lay down the law for the guidance of others. I want that fact to be very clearly understood by everyone who reads this article. As a matter of fact, I have the greatest possible dislike to discuss in print the question of painting children—or, for the matter of that, the painting of anything else. My reason is the very simple one that people are so apt nowadays to misinterpret the motives which induce one to give even a reluctant consent to appearing in print at all.

It is only the consideration which has been urged very strongly upon me by the Editors of Every Woman's Encyclopædia that my experience may possibly help other women in the pursuit of their art, that has induced me to overcome the very grave objections to which I have referred, and to consent to fall

in with their desires.

A Popular Fallacy

The embarking on a career in art is one which, in my opinion, should not be undertaken lightly. Many people, unfortunately, start in the belief that the artist's is an easy

life, which gives plenty of opportunity for enjoyment, and is full of that free and easy "Bohemianism" which looks so attractive on the outside.

Let me earnestly entreat everyone to disabuse his or her mind of this fallacy.

A Stern Truth

Art is a hard taskmistress. The words have become a proverb. They are true. I have lived all my life in the world of art, and I have known the greatest painters of my time. Yet I have seen the unceasing study these men devote to their work, for the earnest painter never ceases to be a student. Not only that, but I have seen the strain under which they live in their attempt to set down on canvas what their imagination has conceived and their eyes have seen. I have watched the difficulties they have had to wrestle with, and the problems they have had to solve by dint of long hours of hard labour, and I know how far from easy is the life. I know all this, not only as an artist myself and the wife of an artist, but also by having lived all my life among artists.

Very many people have a sincere taste for

art. This begets a desire to practise art professionally, and they find out, only too late, that they have no talent for the vocation. The result is they are stranded early in their art life. Perhaps that is better than being stranded later, for youth has a certain elasticity, and those who find out their mistake when they are young can turn to something else before it is too late.

Unless, therefore, a girl has a true and decided bent towards art, and unquestionable

sideration. I was a very little girl myself when I first began to develop a taste for art. My mother was a friend of that great artist, Rosa Bonheur, and was herself also an amateur artist of some merit. She was my first teacher, and she and my father gave me every encouragement, although I owe much also to my master, Mr. John Parker.

I succeeded in passing from one of the Kensington Art Schools into the Royal Academy School. It was the time when



Mrs. Seymour Lucas, the distinguished wife of a distinguished husband. Mr. and Mrs. Lucas are one of the rare instances of a gifted husband and wife following the same calling.

Their artists excellences are, however, in different fields of art Photo, E. H. Mills

facility in her work, and has been told by someone whose opinion is worth having that she has a gift for it, it is far better for her to devote her attention to something else.

I suppose the same thing might be said with equal justice as regards any other calling. As an artist, however, the question appeals to me in the strongest light in relation to my own profession.

Presupposing the possession of the qualities to which I have referred, the question of education must naturally then receive con-

students took months to make a finished drawing from the antique, the stippling being done with what might be, and is now, regarded as unnecessary care, though personally I believe enormously in this method of training for the young student. I should like to see much more attention given to it than is done at present.

I am convinced that it is impossible to improve on the old methods. To-day, however, is not the age of art. It is the age

of science.

THE ARTS

The greatest age of art of which we know anything at present is that of the Greeks. In it there was no so-called "impressionism" or "post impressionism" to disguise the lack of ability on the part of the artist. Eccentricity is not art.

It is as an artist that I feel strongly on the question of the true as against the false.

Let me, therefore, entreat the young artist not to go wandering in the wilderness after these new and constantly changing fashions, but to keep to the simple, sane paths of art in which the best artists have

The Appeal of Childhood

In the Academy Schools I remained for three years. Then I married, and continued

my studies at home.

I have always liked painting children. I do not think that, apart from the work of the schools, I have ever painted anything else. My own children, being pretty and very "paintable," were my principal models. Childhood has always appealed to me as an artist. People constantly ask me whether, as I paint children so much, I am not a great lover of them. I suppose every healthy minded woman does love little children. Their helplessness when they are little, the infinite possibilities in their natures, even their ways of looking at things, all strike distinctive notes in our hearts. Yet I cannot confess to being a lover of children in the way that some women are. 1 cannot, for instance, pick up every dirty and untidy little child in the street and kiss and fondle it. Some women can do that.

I mention this fact because I do not think it is necessary to have that sort of sympathy or affection for childhood in order to be able to paint them successfully. One characteristic, I think, the painter of children must have. That is patience. One must be able to adapt oneself to the mood of the child, and gradually direct that mood into the desired channel in order to obtain the result one is seeking. Impatience would be fatal, for in all probability the child would either get angry or begin to cry, and that, I need hardly say, would put a stop to work for some time,

if not for the rest of the sitting.

How to Paint Children

Another characteristic which I think valuable is the habit of painting, or certainly of sketching, quickly, for children are proverbial fidgets. The great advantage of cultivating this rapidity is that one can seize

an effect or expression at once.

It is a good method, in painting pictures of children, to compose the picture without them, and paint them in bits, as it were, as one can catch them. It is, therefore, a great advantage to have studied children so carefully as to be able to draw them in practically any position without the use of a model. When the drawing is finished, then the child may be posed to correct any errors in the design.

The work itself is, I need scarcely say,

exceedingly interesting. And it is little short of amazing to note how plastic is the child's mind, and how rapidly it is influenced by artistic associations. The difference between child models and their parents is really remarkable. His visits to the studio extending over years are a valuable part of the child model's education. My experience is that he learns to speak nicely, acquires good manners, and a refinement not common to his fellows, which goes to show that environment in the matter of education is greater than anything else, and that book knowledge plays a secondary part in shaping the mentality and characters of the little ones.

My life-size picture, "On the Threshold of Life," represents a young girl sitting on a doorstep, on one side of which grow poppies and weeds, and on the other beautiful flowers. It was, I need hardly say, intended as an allegory of life, to raise the question in the mind of the beholder as to which path the girl would choose. My child model might have been the daughter of a duchess, so refined was she through, I presume, living so much in an art atmosphere. Now she is married, and probably has children of her own, but I do not know what has become of her, for I have not seen her for some time, though some of her brothers and sisters are sitting to me now.

Child Models

The young artist will often be amused, as I have been, by the funny things these children say. I remember one day, as I was painting, that my little model was very interested. After a time she exclaimed, My father is an artist, too, miss." Then she went on to tell me that there were times when he was very busy indeed, and with great pride vouchsafed the information, "Yes. miss. And when he's very busy my mother and I help him."

"Help him?" I asked incredulously.
"Yes, miss. My mother does the yellows

and I does the blues."

Eventually she explained that her father was engaged in colouring the panoramic views of the Lord Mayor's Show-work which was then cheaper to do by hand than by lithography.

The lives and habits of these children, too, affect their views in a decidedly humorous This is exemplified by a little boy who was one of the models for my picture, "We are But Little Children Weak" (see

page 3918).
My studio was on the top floor of the house, and my husband's was on the ground floor. One day, when the boy came in, Mr. Seymour Lucas gave him a tube of white paint to bring up to me. He marched into my room, and handed it to me, with the words, "The lodger on the ground floor sends you this.'

He exhibited something of the same feeling on another occasion when, as we were going upstairs together to my studio, I told him that if he would knock at a door on the first floor, he would get a piece of cake. It was the door of the nursery. When the governess opened the door, the boy saw my little son in the room, and as he took his piece of cake, he pointed to him and asked her, "Is that yourn or the top lodger's?"

With regard to subject pictures, I feel this about them—that it is no good painting them unless they express an idea. It is the idea that people look for, the imagination which underlies the picture. Imagination is the soul of all art, and imagination is as rare as great art in painting.

From the financial point of view, my advice to the young artist would be, "Never paint a

subject because it is likely to be lucrative, but because you want to do it." Then it may be a lucrative piece of work. I will not go so far as to say that the artist who paints for money will not make it, but I feel this-that the ordinary artist who paints merely for money is not likely to go very far as an artist.

Whatever she does, the artist is almost certain to be dissatisfied with her work. I know I always am, and so are all the artists of my acquaintance. It is a feeling which should not be allowed to depress one unduly, for, in any case, it is a wholesome senti-ment, which will spur the really ambitious girl to try to do still better in the future.

FAMOUS BOOKS BY WOMEN

"WUTHERING HEIGHTS": By EMILY BRONTE

By H. PEARL ADAM

So much has been written about the influence of the Yorkshire moors and Yorkshire people on Emily Brontë's mind, by way of accounting for the extraordinary work of genius called "Wuthering Heights," that mild folk living in the South may well have been scared ever to go near Yorkshire. As a matter of fact, the Brontës lived a secluded, reserved life, tormented by ill-health, and were of an odd nature themselves, rather gloomy and fantastic. Emily read deeply and long in German literature, which in her day was just peopling the world with ghosts and goblins and ruined castles and shrieks heard on windy winter nights, and so forth. This influence she translated into a Yorkshire setting; but the timid Southron may be reassured—the characters in "Wuthering Heights" are not typical Yorkshire people, and the manners of "Wuthering Heights" do not obtain in Yorkshire houses.

The book, although it may rightly be called absurd and impossible from one point of view, with many technical faults, has amazing power, and the transient gleams of sun that pass across the canvas are delicately and truly put in. But the general effect of the book is such that one remembers with amazement that it has a "happy ending."

The Hero of the Story

A kind-hearted Yorkshireman one day, in a slum in a big town, came upon a neglected, homeless little boy—a "little black-haired, swarthy thing, as dark as if it came from the devil." He carried him home to his house on the moors, called Wuthering Heights. "Wuthering" is a local word, and anyone can find out what it means merely by saying "the wind was wuthering round the house. So the name of the house in which the action passes already strikes the note of the book.

The little waif is known as "Heathcliff,"

and he grows up a violent, gloomy, boorish lad, at war with everyone except the little

wild-hearted daughter of the house, Catherine. Earnshaw is the name of the family into which he is introduced, and a more oddly constituted household it would be impossible to find. The elder Mr. Earnshaw is dead, and his wife dies before him. Hindley Earnshaw, the son, succeeds—a young man given to dissipation, and of no very pleasing character. His colourless young wife scarcely appears at all; she just fades away, after giving birth to a son, called Hareton. (All the men at Wuthering Heights have surnames instead of Christian names.) Hindley's young sister Catherine runs wild for years, for apparently education is hardly thought of, and Heathcliff is her chosen companion. The two are in a way kindred spirits. Hindley hates them both, particularly Heathcliff, and treats the two children cruelly, partly out of ignorance and thoughtlessness.

The Heroine

After a while Catherine comes under the influence of two cousins, Edgar and Isabella Linton. These live in a sheltered grange under the moors, and they are really civilised people, which apparently made it difficult for Emily Bronte to tolerate them. Catherine goes down to have lessons with them, and comes back to the Heights a little, fine lady. She sneers at Heathcliff's ignorance and boorishness, and drives him nearly mad. Yet his devotion to her never wavers. He would have murdered her at any moment with something approaching satisfaction, but that is merely his little way of loving.

To tell the first part of the story briefly, Catherine grows up and marries Edgar Linton, who loves her, and would not dream of murdering her. For this she never for-gives him, as he seems to her tame and insipid after Heathcliff, who has now vanished from the scene. So Catherine is installed at Thrushcross Grange, and is just beginning to settle down when Heathcliff turns up again, with some appearance of cleanliness

and education about him, but otherwise

just the same as ever.

The story now becomes obscure; Heathcliff is always raving violently, but we cannot be quite sure what he would be at. But he has a power which seems to paralyse everybody; instead of being horsewhipped for hanging round Catherine, it is her husband who creeps about like a culprit. Meanwhile, Heathcliff is busy killing Hindley Earnshaw up at the Heights, by way of paying off old scores; and teaching his little son to swear.

The Crisis

One day Edgar Linton comes home and finds Catherine and Heathcliff locked in an embrace which seems to hold them as in a (Previous to this Catherine has fallen into a half-tranced state, subsequent to an illness.) That night her little daughter Catherine is born, and the young mother, whom, with all her wildness, we cannot help That night her little daughter liking, even in spite of her dreadful rudeness, slips away from the world. Heathcliff is really a madman from this moment.

Hindley dies, and Heathcliff, having won everything from him at cards, enters into possession of Wuthering Heights, where he lives for years, bringing Hareton up as even a greater savage than he is himself. But another thread has now entered into the story. Edgar Linton's sister has conceived an odd infatuation for Heathcliff, before Catherine's death, and with almost incredible brutality Catherine has told Heathcliff of this in the presence of Isabella. The next thing is the elopement of Isabella with Heathcliff, who thinks this a good move in the vengeance he has sworn to wreak on Linton for marrying Catherine. Of course, she cannot stand him, and runs away to a hiding-place, where a son is born.

A Pause in the Story

So now we have Heathcliff and young Hareton living like beasts up at Wuthering Heights; Isabella bringing up Heathcliff's son in the south country; and Edgar Linton, broken-hearted and fragile, rearing little Cathy almost as a prisoner in Thrushcross Grange. The story seems to pause, while the two cousins are growing up; but with Isabella's death, and Linton Heathcliff's consequent arrival at Thrushcross Grange, matters move again. Linton is a puling, peevish creature, who would be as brutal as Heathcliff if he were not too weak in body and mind. Brilliant little Catherine pities him from the bottom of her heart, and she dazzles him. Heathcliff insists on having him up at the Heights, and there matures a further scheme. will marry Linton to Catherine, and thus get possession of all Edgar Linton's lands and money. So he would at last ruin the whole family of Earnshaw and Linton.

This he brings about just before Edgar Linton's death; and his son dies very shortly after. Catherine, cruelly used and penniless, lives on at the Heights.

A Haunted Man

But Heathcliff is a haunted man. spiritual presence of the first Catherine, his only love, is for ever tormenting him. He feels always that she is just out of sightthat she is in the next room; but she never vouchsafes him a glimpse of herself. So strong is the haunted feeling about the house that a weather-bound stranger, sleeping in the room used by Catherine when she was a little girl, dreams of a child's face appearing outside the window, of a voice crying, "Let me in! Let me in!" in the moaning of the wind. He is so horrified that he dreams he breaks the window, catches hold of the child's wrists, and pulls it backwards and forwards across the broken glass. Even the dreams in that house are violent and inhuman.

The Vision

After years of torture Heathcliff has his Catherine appears to him, and for reward. three days he gazes upon her presence in her old places. He eats nothing, speaks to no one. At the end of that time he is found dead, and is buried, as he had long ago arranged, next to Catherine, the two sides of the coffins being withdrawn so that their dust may mingle.

And Catherine the younger and Hareton Earnshaw, who is softened and civilised by her, fall in love and marry, so that this wild and fearful story ends on a gentle note of happiness. But none who have not read it can appreciate its stormy grandeur.

A Sister's Tribute

In conclusion may be quoted the famous words of Charlotte Brontë, which so aptly describe the character of her gifted and

dearly loved sister.

"In Emily's nature the extremes of vigour and of simplicity seem to meet. Under an unsophisticated culture, inartificial tastes, and an unpretending outside, lay a secret power and fire that might have informed the brain and kindled the veins of a hero; but she had no worldly wisdom, her powers were unadapted to the practical business of life, she would fail to defend her most manifest rights, to consult her most legitimate advantage. An interpreter ought always to have stood between her and the world. Her will was not very flexible, and it generally opposed her interests. Her temper was magnanimous, but warm and sudden, her spirit altogether unbending.

"Neither Emily nor Anne was learned, they had no thought of filling their pitchers at the well-spring of other minds; they always wrote from the impulse of nature, the dictates of intuition, and from such stores of observation as their limited experience had enabled them to amass. I may sum up all by saying that for strangers they were nothing, for superficial observers less than nothing; but for those who had known them all their lives in the intimacy of close relationship they were genuinely good

and truly great.



This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the Encyclopædia is completed, the section will form a standard reference library on woman's recreation.

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Winter Sports
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THE ART OF SHATING ON ICE By MADGE SYERS

Second, Prize Figure Skating Championship of the World, 1902, London; Lady Figure Skating Champion of the International Skating Union, 1906, Davos, 1907, Vienna; Winner of the Ladies' Figure Skating Competition, Olympic Games, 1908, London; Figure Skating Champion of Great Britain, 1903, 1904, London, etc.. etc.

Continued from page 3808, Part 31

Some Further Figures—The Most Difficult of Changes—Double Threes—Brackets—Rockers and Counters

No. 4. The Back Inside Eight

This figure is commenced with the free foot in front, as shown in the photograph, the right shoulder brought well back, knee of tracing leg deeply bent. When nearing the centre, the free leg is brought back ready to take up the succeeding stroke.

The arms should never be raised high when skating the school figures. A reference to the photograph will show that the hands are not above the waist.

Nos. 5a and 5b. Change of Edge Forwards

I shall describe these figures as commenced on the right



No. 4. The back inside eight, begun with the free foot in front. The larms should never be raised high when skating school figures

foot, but the same methods are to be applied when the figure is commenced on the left foot.

The position for the first edge is the same as that for the forward outward edge; when a half circle is nearly completed, the free foot is swung in front of. and a little across. the tracing leg, and immediately back to the first position for the forward inside edge. At the same moment the right shoulder is brought back and the left forward

The second half of the figure is commenced on the left foot in the forward inside position. When the half circle is nearly completed, the free leg is

3925

brought in front of, and well across the tracing leg. It is then swung back to the first position for forward outside, the left

shoulder leading.

The knee of the tracing leg should be springy when changing the edge in these figures; they are also helped by a sinking of the body immediately before each change and a raising of it immediately after it has been effected.

Nos. 6a and 6b. Change of Edge Backwards

This figure is commenced in the backward outside position; to make the change of edge the free foot is swung behind the tracing foot, and immediately forward again. knee of the tracing leg is strongly bent, and the left shoulder, which has been kept back, is brought slightly forward. The first curve of the second half of the figure is skated with the free foot in front as shown in No. 4 It is then swung behind and across the tracing foot, and the left shoulder brought right back in the position shown in No. 5 (in which the skater is on the right foot). To effect the change from this position, the free foot is swung in front of the tracing foot, and the right shoulder thrown back to the position of No. 3. Half way round the curve the free foot is swung

behind, ready to recommence the figure.

The foregoing change of edge is very difficult, and but few skaters attain to proficiency in it. It must be practised assiduously, and great care must be taken to ensure that the position shown in No. 5 is correctly

followed.

No. 7. The Forward Outside Three

The first half of the circle is skated in the forward outside position; as the skater nears the turn, the left shoulder is brought well round and the body rotated.

This turn should be made with an easy swing, and the left shoulder thrown back immediately after, with the head turned in the direction of progress.

The position of the free foot is not altered

when skating the figure.

Nos. 8a and 8b. The Forward Outside and Back Inside Threes

The first curve and the turn in this figure are skated as No. 1; after the turn the position is held until the stroke is made on the left foot for the second half of the figure.

The stroke from backward outside to backward inside having been taken, the free foot is held in front, and the left shoulder and head slightly turned in the direction of progress.

When approaching and making the backward inside three, the skater should feel that she is travelling well back on the skate, otherwise a clean turn can never be made.

The turn must be made with a rapid flick of the tracing foot.

Nos. 9a and 9b. The Forward Inside and Back Outside Threes

The inside edge is begun with the right shoulder forward. As the turn is approached, the shoulder is brought further

round, the free foot is held behind the tracing foot, and its position is not altered after the turn. The turn is to be made with an easy swing, and the left shoulder at once thrown back, with the head turned in the direction of progress.

The second half of the figure is begun in the position of No. 3; the turn is assisted by an outward rotation from the hip of the free leg. It is made with a quick move-

ment, not swung.

After the turn the free foot is held in front, where it remains until the completion of the figure.

Nos. 10, 11, 12, 13. Double Threes

These figures are continuations of the threes above described, and are similarly skated.

The learner will find that she has to overcome a tendency to make the second three

too soon in all these figures.

The name double threes is rather misleading. It refers only to the number of turns in each section of the eights. If two complete threes were skated, three turns would have to be introduced.

No. 14. The Forward Outside Loop

Loops are probably the most fascinating of all the turns, and learners are always in

a great hurry to get to them.

The forward outside loop should be skated slowly; indeed, all loops should be so skated, with a considerable bending of the tracing leg when commencing the figure, right shoulder in front.



No. 5. The back inside change. The free foot is swung behind the tracing leg.

Just before going into the loop the body is inclined strongly, with the left shoulder advanced, with deeply bent tracing leg.

The body swing will take you into this loop, and all the others. Hold the free leg



No. 6. Back outside bracket after the turn

back as long as possible, and, when you are just about to come out of the loop, swing it boldly and freely to the front. This will give impetus and open out the curve to correspond to that which preceded the loop; left shoulder back. In all loops the free foot describes in the air the same loop that the skate describes on the ice.

Loops should be about fourteen inches long and shaped as in the diagrams of the school figures.

No. 15. The Forward Inside Loop

Commence with the left shoulder in front When going into the loop, bring the right shoulder forward.

When coming out of the loop, the free foot is swung powerfully to the front, and held a little across the tracing leg, to counteract the tendency to fall inwards.

No. 16. The Back Outside Loop

This is commenced in the position of photograph No. 3. Very strong bending of the knee is necessary when going into the loop; twist the right shoulder forward as far as possible, keeping the left foot in front until the loop is nearly finished; then swing it back and keep it there until it makes the stroke for the second half of the figure.

No. 17. The Back Inside Loop

The back inside loop is commenced in the position of photograph No. 4 when going into the loop; the right shoulder is still further brought back, and on coming out the free foot is swung back and held there ready for the next stroke.

Nos. 18a and 18b. The Forward Outside and Back Inside Brackets

A bracket is composed of two curves in the same direction on different edges.

This figure is commenced with the right shoulder in front and with the body and legs

held as much as possible sideways to the direction of progress, the free foot behind when nearing the turn. The tracing foot must be kept well under the body, the turn must be made very quickly, the position of the free foot being maintained, the right shoulder being well thrown back.

When commencing the second half of the figure, the free foot is immediately swung back, the body held sideways to the direction of progress, and the turn made by swinging the free foot in front of, and at once behind, the tracing foot, the right shoulder leading, body bent forward.

Nos. 19a and 19b. The Forward Inside and Back Outside Brackets

For the first turn the body must be sideways to the direction of progress, with the left shoulder leading and the free foot in front. The bracket is made by rotating the shoulders against the hips and swinging the free foot into the position of No. 3.

The back outside bracket is commenced with the free foot behind; when preparing for the turn it is swung forward and the bracket is made by a flick of the tracing foot, the position after the turn being as shown in photograph No. 6.

Nos. 20a and 20b. The Forward Outside and Back Outside Rockers

The forward outside rocker is a most difficult figure to skate with accuracy.

The difficulty is not in the first edge or the turn itself, but in holding the subsequent curve on a true edge without change.

The figure is commenced with the free leg It is almost immediately brought forward into the position shown in photograph No. 7. It will be seen that the skater is here very hard on the edge, with the body strongly rotated. The skater was taken at the moment when he had lifted the free foot preparatory to making the turn and dropping it behind the tracing foot. The turn must be made very rapidly, and the left shoulder forced back as far as possible.

At the take-off for the outside back rocker, the free foot is in front. It is then swung behind, with the right shoulder pressed well back. At the turn the free foot is swung forward and immediately back; the right shoulder must then be brought well forward in order to obtain a true curve, and the free foot held behind.

Nos. 21a and 21b. The Forward Inside and Back Inside Rockers

The figure is commenced with the left shoulder leading, the free foot behind. Just before the turn the position is reversed—the right shoulder is brought well forward with the free foot in front. At the turn the free foot is swung back and immediately forward, and the right shoulder held in the direction of progress. At the finish of the curve the free foot is brought back to be in position for the take off of the back rocker.

For the first curve of the second half of the figure, the free foot is in front, with the left shoulder leading. Immediately before the turn, the free foot is swung behind and

across the tracing foot, the body strongly rotated, with the left shoulder still leading. The turn is made with a very sharp movement of the tracing foot, while the free foot

is swung far behind and the left shoulder in front.

Nos. 22a and 22b. The Forward Outside and Back Outside Counters

The figure is commenced with the right shoulder leading, the free foot behind. At the turn the free foot is in front, with the body strongly rotated, the free foot is swung back and immediately forward. The left shoulder must then be pressed well back in order to get hard on the edge. For the second half of the figure, the right shoulder must lead with the free foot behind. At the turn the body is rotated, with the left shoulder leading; the free foot is brought forward, and back, and the curve is finished



No. 7. The forward outside rocker

in the first position of forward outside.

Nos. 23a and 23b. The Forward Inside and Back
Inside Counters

The figure is commenced with the left

shoulder leading and the free foot behind. Just before the turn the shoulders are strongly rotated, with the free foot in front of and in a line with the tracing foot.

At the turn the free foot is swung back and immediately forward again, with the left shoulder pressed back in the direction of progress.

The second half of the figure is commenced with the left shoulder leading, the free foot in front. It is then swung back, and the right shoulder leads. At the turn the free foot is swung forward and back again, the body rotated, with the right shoulder leading.

To be continued.

HOW TO MAKE CALENDARS

By MURIEL G. NEWMAN

A Dainty Painted Satin Calendar—Charming Combination of Sequins, Jewels, and Beetles' Wings—Beautiful Art Shades in Drawing and Wall-papers for Covering Cardboard Calendar—Calendar with Inlet View, Photograph, or Reproduction of Famous Pictures

Beautiful and dainty little drawing-room and boudoir calendars can be made of white satin ribbon of good quality, about 5½ inches wide.

The ribbon, if liked, could be of white cream, or a soft art shade to tone with the

colour scheme of a room; but for general purposes white is, if anything, *quite* the most dainty, and the drawingroom is rare in which a white satin calendar would fail to look attractive.

To make this calendar about 12 inches of the ribbon are required (therefore a yard of ribbon would just cut three). Also two little wooden rollers about 7 inches long (which may be had to order from a turner in wood at a very small cost), some gold paint, a piece of ribbon or cord, and a little calendar block.

Having cut the required length of ribbon, a few inches from the top, paint a little scene, or some figures of any sort; or, in fact, anything that may be preferred. The design finished, have at hand

a piece of clean paper upon which to work, some paste, with which the little wooden rollers should be smeared all over to the width of the ribbon, leaving about three-quarters of an inch each end, which will previously be painted with the gold paint.



A pretty idea for a calendar is to take a piece of wallpaper with a pretty floral design and paste on to a card. Then affix the calendar block

A paste such as is sold specially for photographic and other fine purposes, will be found excellent, as it does not soil the daintiest work. A large pot costs only 4½d., and will keep for any length of time.

Having prepared the rollers, turn the ribbon the wrong side, and evenly turn over on the rollers until the cut edge of the ribbon has been folded out of sight. After it has been to dry for a few hours, the little calendar block should be placed on the ribbon about three-parts down. exactly in the middle of the width, and fastened through to the satin with two midget paper-fasteners.

The little calendar blocks are sold at any large firm of stationers for id. each, or more expensive ones can be got if required. It is, however, quite a simple matter to make them at home, although perhaps scarcely worth the labour. To complete the calendar, the ribbon or cord is tied in a small bow at each side of the top

roller.

A further suggestion for a calendar of satin ribbon made on the same principle as the preceding one has an attractive form of decoration, which is so very simple that anyone



A calendar of pastel blue paper upon cardboard, on which is painted a little Dutch scene

A calendar of white satin with a design of flowers, leaves, and berries, for which sequins, jewels, and beetles' wings are used

even unable to paint or embroider can make it.

Choose a design composed of sprays or small flowers, with leaves and berries. using various coloured sequins and jewels (which have the holes ready for screwing on) for the flowers and berries, and beetles' wings for the leaves.

The one illustrated has various coloured flowers and grapes as well as the leaves, and a stem of gold which can be done with a paint-brush, or it would look equally well worked in outline-stitch in a very fine silk or thread, either of green

or gold.

And yet a third suggestion for this similar shape of calendar, is. to make it of a piece of thick buff paper, such as is used for Christmas cards, attaching it to the rollers, and arranging in every other respect in precisely the same way as the ribbon ones.

A calendar which is most attractive, and has been found to be very popular, is of cardboard. Cut a piece of cardboard, measuring about 10½ inches long by 5 inches wide, and a piece of coloured drawing-paper the same size. Suitable

cardboard is sold in large sheets at 2d. and 3d., while drawing-paper in a variety of lovely shades, as well as white, costs 4d. a large sheet. In place of the drawing-paper some of the self-coloured wallpapers have a beautiful effect.

Paste the coloured paper on to the cardboard with an ordinary strong paste made of flour and water. When perfectly dry, draw upon the top part of the calendar such design as would suit the taste of the person for whom it is intended. The one illustrated is a thick, silky paper of a beautiful art shade of pastel blue, having a little Dutch scene painted in water colours of contrasting shades upon it.

The next thing to be considered is how to

improve the bare edges.

This can be done very effectively by burning the edge at regular intervals with a red-hot skewer, then painting the spaces between with gold paint, so that when finished it has the effect of a notched edge of brown and gold.

All that now remains is to gum on the date blocks, and having made two holes at even distances at the top of the calendar, thread through them a piece of ribbon, and tie into a neat bow in the middle.



WOMAN HER GARDEN IN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes:

Practical Articles on Horticul-Flower Growing for Profit Violet Farms

French Gardens

The Vegetable Garden Nature Gardens Water Gardens The Window Garden Famous Gardens of England Conservatories Frames Bell Glasses Greenhouses Vineries, etc., etc.

GROWING TREES AND SHRUBS FROM CUTTINGS

By HELEN COLT, F.R.H.S.

Diploma of the Royal Botanic Society

Taking the Cuttings—How to Put Them in Out of Doors and Under Glass—Roses from Cuttings— Making a Well-drained Bed

THE method of raising trees and shrubs from cuttings is considered a simple and

Cuttings of deciduous plants should always be taken, as shown above, with a "
or part of the parent growth

depended upon to "come true " from seed.

Taking the Cuttings

Cuttings of ornamental trees, whether deciduous or evergreen, may be easily rooted Trimmed cutting of Euonymus Japonicus. in a propagating case with the

satisfactory one, and should commend itself to the enterprising worker who wishes to increase the stock of useful or ornamental shrubs in her garden and

greenhouse. It has, in addition, the advantage of perpetuating varieties which cannot with certainty be

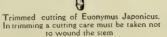
aid of slight bottom heat. The growths should be firm and short-jointed, taken from wood in a half-ripened state. When growths of the proper length can be had with a "heel"—that is, a piece of the parent growth attached to the stem-so much the better, as it will hasten rooting.

In the case of deciduous cuttings, this can almost always be managed, as the top of the cutting will need to be cut back (above a bud), in order to check further growth until roots are formed. Be careful to remove with a sharp knife any eyes towards the base of the cutting, which would otherwise be covered with the compost on insertion and cause troublesome growth of suckers later on. In the case of deciduous flowering shrubs, the length of the cutting must vary a little with the character of the tree and shrub; it is better, as a rule, not to exceed six or seven inches. Cuttings of the smaller-leaved evergreens, such

as euonymus or osmanthus, should not exceed four inches in length, and not more than two pairs of leaves should be left below the shoot. In trimming cuttings, be careful not to wound the stem; a little matter such as this may make the difference between success and failure in striking the cutting.

Inserting the Cuttings

Having got ready some clean and well-drained pots, put in the compost, which



should be light and sandy, and in a warm, friable condition. Peat will be introduced for subjects which appreciate this medium. The soil should be pressed in rather firmly, the surface being made even and covered with sharp silver-sand. Boxes or deep pans can be used for the smaller cuttings, if preferred. Make roomy holes with a blunt-

pointed dibber. and insert firmly. cuttings They should clear the soil by not more than one quarter of their entire length. Their leaves should not be allowed to touch each other, as this would encourage damping-off. Be especially careful that the cuttings do not hang in the holes, but rest firmly on the bottom, for callusing will be a certain result.

Cuttings under Glass

Where a heated propagating case is available, see that it is filled with clean cocoanut refuse or other suitable material. Plunge the pots

in this medium up to their rims, and put on the lights. The close atmosphere thus induced should be kept sweet by uncovering the case for about half an hour daily, and the inner sides of the lights may at the same time be wiped free of superfluous moisture. Sprinkle the cuttings after insertion, and shade the glass from strong sunshine for about a fortnight, when, with favourable conditions, the cuttings will be rooted, and ready for removal from the case. In course of time they will be potted off and gradually

prepared for nursery quarters.
Rose cuttings root very readily when prepared and inserted in this way. If required for forcing, these and other flowering subjects should be grown on vigorously for a year or two in order to increase their strength.

Where bottom heat is not available, the cuttings may be struck indoors under handlights, or merely placed on a shelf in the greenhouse; or, again, the pots can be put outside in a cold frame. Such methods, although not rapid, will be found quite successful.

Heaths, azaleas, and New Holland plants generally, are ready for propagation in heat in the way described above whenever the wood is in a half-ripened state.

In the Open Ground

Cuttings of hard-wooded plants may be struck successfully in the open ground. Choose

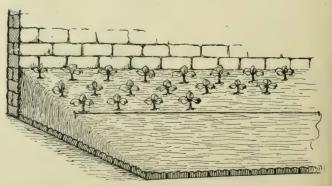
a spot in the garden which is sheltered as far as possible from hot sunshine and cold winds, and make up a bed of good light soil, well drained with rubble and a layer of sifted coalashes, and slightly raised above the level of the soil around. Free drainage will be further assisted by making up the bed on a decided slope from back to front. After raking level and surfacing with sand, the soil should be trodden firm with boards.

Water the bed, if dry, with a fine-rosed can, but in this case do not put in the cuttings while the soil is

while the soil is in a sticky state. The cuttings will be prepared in the usual way, and will then be dibbled in, using a line to keep the rows straight, in alternating lines. Distance apart will vary with the subjects in hand; all cuttings should stand clear of each other's leaves, and if they are going to remain in the same quarters for some length of time after rooting, a larger space between the plants should be allowed. Freshen up the cuttings with a sprinkling of water occasionally, when needed.



nutrefuse or other suitable material. Pot of euonymus cuttings ready for the propagating case. The cuttings should suitable material.



Cuttings inserted in raised border out of doors. The spot should be sheltered from sun and wind, and, to assist dainage, the bed should be on a slope from back to front

FRUIT CULTURE FOR PROFIT

Continued from page 3811, Part 31

By A. C. MARSHALL, F.R.H.S.

Author of "Small Holdings for Women," "Flower Culture for Profit," etc.

Cuttings—Grafting and Budding—Layering—Strawberries

Success with fruit cultivation must inevitably depend upon the subjection of outgoing sums. First study how to prevent money from leaving the exchequer, and

then endeavour to increase the return

So long as one can limit the expenses and preserve a tight rein upon the small amounts that dribble outwards, one will be on the right road to pros-

perity

Obviously, a lady starting on her career as a fruit-grower must purchase her initial stockin-trade, her bushes and trees, from a nurseryman, but when she gets her undertaking into something approaching working order she should take steps to provide her own raw material. To be a fully fledged, business proposition, the holding should be very nearly self-supporting, and this can only be the case where propagation is successfully carried out.

The lay mind is surprisingly ignorant as to the art of propagation. To the man in the street the question of how an apple-tree is grown is a profound mystery. Budding and grafting are unfathomable enigmas, and

cuttings but little understood. Giving apples first consideration, seeing that they belong to the most important order of our native fruit, they are, in a wild state, the highly coloured crabs of our country hedgerows. As such, they are captured and tamed, to use a convenient simile, and brought up in the way they should go.

The majority of our orchard apples are grown on the stock of the common crab. That is to say, small stems of crab apple are budded with cultivated varieties, and so form "maidens," which is the primary stage of the marketable apple-tree.

"Paradise" Stock for Apples!

For garden fruit and also for certain choice varieties, however, the buds are worked on to what is known as "Paradise" stock. This stock is the wood of a dwarf-growing wild apple, originally found in Palestine and the East, and its Biblical name is probably derived from its native land. At any rate, Paradise stock makes more fruit-bearing, fibrous roots than crab stock, is not so rampant in the formation of wood, has not the same gross tap-roots, and, in short, is more refined.

Both crab and Paradise stock are to be

Cuttings of currants for the creation of new nursery stock

increased readily by cuttings inserted in sandy soil, and kept thoroughly moist till well established. The cuttings should have their lower buds rubbed off, and should be set some

five or six inches in the ground, preferably in the autumn.

Then, again, apple stock may be raised from seed, and it is surprising how quickly one of these tiny pips will grow, three summers yielding a sapling of quite respectable proportions.

Having obtained a suitable stock, the next matter is to bud Budding is preferable to grafting with maiden stock, and it is not so formidable a task as would appear at first glance. Indeed, anyone who has budded roses will experience little difficulty in performing a similar operation on a fruit-tree, though it is wise and judicious to experiment on some wild hedgerow growth before attempting to deal with a stock that is of some material value.

Having obtained the required stocks to "work" (as a nursery foreman would express it), the next task is to get the buds. These are best if secured from strong, young wood of the same season's growth, and as budding

is seasonable work early in August there should be little difficulty in this direction. If vourownorchard does not furnish buds of the varieties you require, begthem from a neighbour or purchase them from a nurseryman.

Having the buds by you (they must be kept moist) take the buddingknife-which may be obtained for eighteenpence from the cutler - and in the bark of the stock make an incision in an upward direction,



Gooseberry cuttings should be taken in the autumn, and consist of straight, vigorous shoots about fifteen inches in length

and another at right angles, and work the knife well in under the bark so as to raise it bodily from the tissue of the stem. When planning to grow a standard apple, the incision should be made about eight inches above the ground, but the height should be less when bush or trained trees are required.

Now take the bud, which will have been removed from its parent wood with a "tag" or strip of bark some couple of inches in length, and place it against the cut in the stock. Trim it up to fit beneath the bark, and, when it lies in place, take some bast, or raffia, and tie it round the stock, so that it completely covers the incision, excepting just the bud. Then knot it tightly. If the weather is dry, efforts must be made to prevent the bud from shrivelling, but when it gives evidence that the joint has been made, the head of the stock may be cut off, and thenceforward the growth from the bud must be trained as required.

The great point to bear in mind is the preparation of the bud. It must be trimmed up in such a way that the green tip from which life springs is not damaged, and yet as much of the fibre under the bark as possible should be removed. Get the bud itself right, make it fit the stock neatly; tie firmly, keep moist. These are the chief details to consider.

Peaches and nectarines are usually worked on wild plum, such as the thorny Myrabella, and on almond; pears are worked on quince stock, and in certain cases on pear stock itself; plums are budded on to stock raised from the plum-stones, and from the wild plum.

Grafting

Grafting is quite a different matter from budding. It is not often employed for converting stocks into maidens, except when budding has failed. Generally speaking, grafting is to rejuvenate old trees, and in certain cases to change varieties.

The principle of grafting is to attach a healthy, vigorous shoot of a young tree to the stem of an old one. One must first cut down the old tree till it is practically nothing but stump. The graft is then taken and cut away to a steady slope, and at the head of the old tree a corresponding slope is formed. The two sloping pieces are then laid together, bound in position, and to keep air from the joint a ball of clay is pressed round it.

This grafting clay is formed by making a mixture of ordinary clay, a little cow-manure, and a little hair, damped with water, but grafting wax, such as is sold by all sundriesmen, is more cleanly and answers the same purpose.

Cleft grafting is the method of splitting the old tree with the aid of a wedge and of filling the cleft with the shoot of new wood, or "scion" as it is generally called.

Currants and gooseberries are easily propagated by means of cuttings or strikings, and the autumn is the most favourable time for the work. Select straight, vigorous shoots about fifteen inches in length, and set them in a light, sandy soil in a sheltered and somewhat moist position.

Red and white currants should have their lower buds removed, but in the case of black currants all the buds should be allowed to remain. The lower buds of gooseberry cuttings should be rubbed off, and in all cases the cutting should be trimmed at the top with the pruning-knife. The cuttings should be inserted a foot apart, and about four inches deep in the soil.

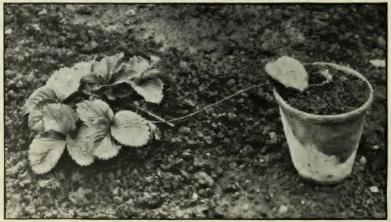
Layering Strawberries

Strawberries, in the natural order of things, throw runners from which tiny plants appear. In the ordinary way these tiny plants will increase and multiply, till, in the course of a couple of years, the bed is choked.

The proper treatment is to layer the young runners carefully, so that efficient propagation may take place. The best runner of all is the one nearest the parent plant, and the others should be pinched out as fast as they appear. Take the selected runner, and lay it on a small flowerpot full of light potting soil, keeping it in place with the aid of a flat stone. In a comparatively short time the runner will have rooted, when it may be severed

from the parent and removed in its pot to a shady place to mature. By the time the best planting - out season—August and September—has arrived, it will be a sturdy plant.

Strawberry plants reared on this careful system will come to earlier productivity, and be far more robust than those treated in the lackadaisical way of being allowed to root where they please.



How to layer a strawberry runner, so as to ensure a strong, healthy young plant. The selected runner is laid on a flowerpor of light potting soil and kept in place with a flat stone until rooted, when it is severed from the parent plant

To be continued.



This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove of great interest to women, containing as it does practical and authoritative articles on:

Prize Dogs Lap Dogs Dogs' Points Dogs' Clothes Sporting Dogs How to Exhibit Dogs Cats: Good and Bad Points Cat Fanciers Small Cage Birds Pigeons The Diseases of Pets Aviaries

Parrots Children's Pets Uncommon Pets Food for Pets How to Teach Trick**s** Gold Fish, etc., etc.

TOY DOGS AND MUFF DOGS

By E. D. FARRAR, Breeder and Exhibitor

A Craze Which is Centuries Old—The Toy Dogs of the Ancients—The Sacred Lion Dog of China—The "Spaniel Gentle, or Comforter"—Foreign and English Toy Dogs—Dogs to Match One's Costume—Why Toys are Popular—The Painter and the Pet Dog—The Whims of Fashion

THERE is, as we all know, nothing new under the sun, and so the superior person who contemptuously sneers at the "modern" craze for diminutive dogs is centuries out in his reckoning.

Hundreds of years before the Christian

era there were costly wee dogs of the lapdog persuasion, and their cult was not confined to fair ladies. Theophrastus wrote of the "vain man" that when his pet dog died, he "deposits the remains in a tomb, and erects a monument over the grave with the inscription 'Offspring of the stock of Malta '"-thus proving the great antiquity of that now seldom-seen Victorian pet, the silky little Maltese terrier.

Possibly, the unlucky dog of that cynical dandy, Alcibiades, which had to

suffer the amputation of its pretty tail in order to cause a sensation among the novelty-seeking Athenians, was of this breed, or, maybe, of that equally ancient one, the Toy Pomeranian, a picture of which is depicted on a Greek vase of B.C. 400, showing the dainty

mite as he existed twenty-three centuries ago. To the credit of the fanciers of those days, it must be said that he is practically as good as his descendants on the show bench of to-day.

The most costly of present-day Toys, the Pekingese, is but the fabulously ancient Sacred Temple or Lion Dog of immemorial China, miniature specimens of which were bred specially to nestle in the wide silken sleeves of Royal and high-bred ladies, and which

therefore still



Miss E. Green's minature black-and-tan Toy Terrier, "Misbourne Love Bird." These delicate and dainty little dogs are intelligent and affectionate, and make ideal pets for ladies

PETS 3934

retain the name of Sleeve dogs. The wisest of Chinese Empresses, that wonderful woman of our own age, who, despite her sex, ruled an ancient empire as but few men could have done, thought it not beneath her to write a poetic and enthusiastic appreciation of these little Palace dogs, and to lay down strict rules as to the colouring of the robes which they should adorn. And the present Chinese Ambassador to the Court of St. James's has been pleased graciously to attend a show of the breed over here, and criticise

The Blenheim, too, claims a long, hereditary association with the House of Marlborough, though he now is bred much smaller and no longer permitted to go ahunting.

England prides herself, and with justice, upon her skill in dog-breeding, but it is due to other nations to acknowledge the debt she owes them, and in the region of Toys this debt is heavy. France gave us the fashionable boule-dogue français, Belgium the quaint and monkey-like griffon bruxel-

lois, Holland the schipperke and pug, China the Pekingese, Japan the Chin or Japanese spaniel, Germany the original Pomeranian, Italy the ethereal toy greyhound, and Malta the fluffy Maltese. All these breeds are both costly and fashionable, except, perhaps, the schipperke, a hardy and more terrierlike dog.

Of native Toys, the tle "Yorkie," minialittle ture bulldog, miniature black-and-tan terrier. and miniature terrier, are chief, but they are neither popular nor so costly, as a rule, as their exotic

brethren.

The reason is not hard to find. Most foreign Toys are hard to rear, therefore costly, and the rare will always command both devotees and

market. Very often the delicate

and varied colourings of these tiny dogs harmonises beautifully with the dress or the complexion of their mistresses. press canine recently vouched the fact for that fashionable Viennese ladies were carrying toy dogs dyed in shades which matched exactly their costumes, or afforded the precise com-

plement in colour. Pomeranians and Pekingese, but especially the former breed, can be had in exquisite colours—blue, orange, sable, white, black, chocolate, brown, chestnut, parti-colour, and beaver. The canine mites are dainty in their habits, of inappreciable weight, and usually of dispositions that lend themselves to cosseting.

They do not look grotesque decked out in finery, though lace-edged pocket-hand-kerchiefs tucked into coats with pockets, are apt to raise a derisive smile on the spectator's lips, and goggles and laced-up



Princess Toussoun with her famous prize winning-team of Pekingese. These beautiful and costly little dogs, with their Oriental dignity and supercilious expression, are the canine darlings of the fashionable world. Their colours are varied and beautiful and their size small Photo, Sport and General

his national dog with friendly candour and in true sportsmanlike fashion.

The pretty varieties of English toy spaniels, too, boast a lineage both Royal and ancient. In the pictures of Vandyke, the little spaniel is immortalised with his owners, and the great painter has dealt lovingly with his silky beauties and intelligent, affectionate expression. He' is "the spaniel gentle, or comforter," as Queen Elizabeth's physician, Dr. Caius, quaintly, yet aptly, calls him. To-day his origin is apparent in the names King Charles and Prince Charles spaniels.

or rubber boots do not enhance their beauty. But a beautiful woman, attired in a Parisian or Viennese creation, holding a dainty little Pom, or supercilious Pekingese nestling in her "fourrures," has added the last note to her toilette.

There is a chicness of effect in the bright eyes and the silky or ruffled coat that harmonises so cunningly with the rest of the beautiful picture, which has been a secret known to beauties since Fashion's reign began. The painters of old knew this, and that, presumably, is why Carlo's picture—and he was doubtless a tiresome sitter-was included with that of his fair

All down the ages, therefore, the Toy dog has reigned supreme, alike with man and woman. Henri II. and his tiny "mignons" of toy spaniels; Charles I., Charles II., Mary of Modena, the great Duke of Marlborough, and others of renown—poets, artists, painters, and fashionable damesall have in their day, and their turn, fallen victims to this cult.

And, in conclusion, let those breeds whose doggish day seems over remember that Fashion's wheel, like that of Fortune, is ever rolling, and the day will surely return when the Toys that were the joy of the Early Victorian lady will supplant some of their foreign rivals, and we shall see the Italian greyhound, the pug, and the Maltese again lords of the boudoirs and, doubtless, occupants of the best seats in the aeroplanes of Park Lane.

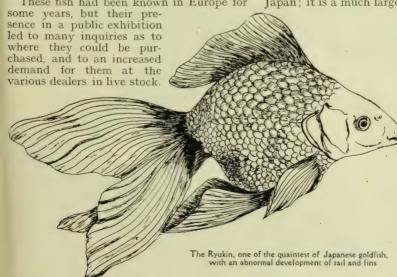
JAPANESE GOLDFISH

3935

The Quaint Fishes of the East—Wonderful Results of Pisciculture—Varieties of Japanese Goldfish— Their Points-How to Keep Them Successfully-Cost of Good Specimens

AT the Anglo-Japanese Exhibition at the White City in 1910 a considerable amount of attention and interest was attracted to the many curious products of the natural world which were displayed. Among these marvels were dwarf forest trees over a century old, yet little more than a foot in height, and fantastic goldfish, whose bizarre appearance had been brought about by long and careful selection and breeding

These fish had been known in Europe for



Although originally brought from China, the Japanese have, by careful mating of selected specimens, produced examples with almost globular bodies, double flowing tails and fins, and protruding eyes. Specimens of these fish have been brought to this country, but the very best never leave Japan; one reason for this—apart from the fact that the Japanese rarely permit the best of any of their products to leave their native land—

is the great value placed upon them, £30 and £40 of our money being no uncommon price for a pair of perfect goldfish of some special varieties.

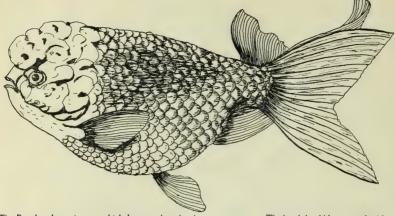
The Japanese divide these curious breeds of goldfish into ten classes—viz., the Wakin, the Ryukin, the Ranchu, the Oranda, the Demekin, the Deme-ranchu, the Kinranshi, the Shukin, the Shubunkin, and the Watonai.

The "Wakin" is the common goldfish of Japan; it is a much larger fish than the ordi-

nary kind sold by aquaria dealers; it occasionally attains a length of sixteen inches. It varies in colour. as specimens may be either of the normal colour, golden-red, or else silvery-white, black, brown, grey, olive, yellow, or vermilion; and these colours again, in some examples, may be chequered with black or silver. The caudal fin, or tail, is usually of normal type, but in many of the varieties of goldfish the tail is divided into three

or four lobes, and it is an extraordinary fact that this division of the caudal fin is not a mere splitting of the superficial parts, but is actually a bilateral separation of the deep-seated bony elements from which the fin arises.

Another variety is the "Ryukin." Owing to its globular-shaped body, this breed has a very distorted appearance. The fins, and especially the tail, are wonderfully



The Ranchu, the variety on which Japanese breeders bestow most care. The head should be covered with a $\frac{1}{100}$ The "Demekin" warty growth, pink or white in colour. As it has no dorsal fin, it often loses its balance and swims upside down $\frac{1}{100}$ been $\frac{1}{100}$ well

developed, and in one now before the writer the tail is larger than the body, and is of the treble variety. The Ryukin is nearly always parti-coloured, red and silver. It is not so large as the Wakin, being only about six or seven inches long when fully grown, of which length from three to three and a half inches forms the tair.

The "Ranchu" is the fish to which almost greater attention is paid by the Japanese than to any other of the varieties. The body is, if anything, more spherical than that of the Ryukin, but the tail is not a flowing one, and the head, in specimens two years old and upwards, is covered with a warty growth, either pink or white in colour. The fish with white papillæ are known as "hiragashira," or "white-heads," or else as "shiragashira," which signifies "flatheads," the growth not being so developed as when red in colour.

The dorsal fin is absent, and this fact sometimes causes the Ranchu to lose its

balance, and to swim either in a vertical position (head downwards) or else upside down altogether.

Owing to the difficulty experienced in rearing this breed and its generally delicate nature, it is rarely seen outside Japan. When fully grown it is about six inches in length, and uniformly coloured examples command the highest prices. In the "shishigashira" the warty excrescence covers the

whole head and face as far as the mouth of the fish, but where the growth is confined to the top of the head the variety is known as the "tokin" or "hooded" goldfish.

the "tokin" or "hooded" goldfish.

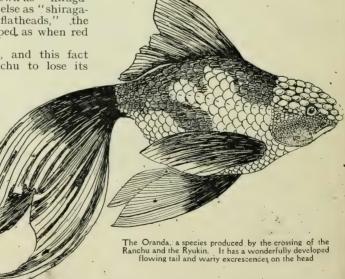
The "Oranda" was produced by the crossing of the Ranchu and the Ryukin; it more closely resembles the latter, by

reason of the presence of the dorsal fin and the full development of the flowing tail. The warty excrescences may either wholly or partially cover the top and sides of the head. The colour is variable, some fish being quite black, whilst others may be variegated with different tints, such as a red head, a vellow body, and black fins.

known in Europe for many years, under the name of "telescope-eyed" goldfish, the name having reference to the abnormally protruding eyes which characterise this variety.

It is according to the amount of its eye distortion that the value of the fish is gauged, and the shape and size of the fins are of secondary importance.

The eyes should be large, protruding, and cone-shaped; globular and tubular eyes are not considered perfect types. The eyes ought also to be properly paired, or the value of the specimen is much discounted in the estimation of fanciers.



There are people, especially women, who are always on the look out for new or fantastic pets. To their notice one may safely recommend Japanese goldfish. Besides, they really are most interesting little creatures.

To be continued.





"So busy already? How I envy you! I have practically renounced my household work since I got so awfully stout."

"How silly! Why don't you go in for Antipon? Believe me, I was stouter than you are before I took that wonderful weight-reducer and tonic."

SAD PLIGHT OF FAT PEOPLE

THE CURE OF CORPULENCY.

Far people are commonly ailing persons; not only uncomfortable and depressed, but often seriously ill. With obese people fatty heart and enlarged liver often give a lot of trouble, and the kidneys are grievously affected also. Gout, rheumatism, Bright's disease, and a host of other complaints are the result. But why try to enumerate the disorders arising from excessive fatness? Let us rather indicate the remedy.

There is no doubt that the famous Antipon treatment is the most efficacious remedy for obesity that was ever discovered. This, at least, is the opinion of one of the most celebrated of modern physicians. "I must frankly say," writes Dr. Ricciardi, of Paris, "that Antipon is the only product I have ever met with for very quick, very efficacious, and absolutely harmless reduction of obesity; all other things are perfectly useless, and some absolutely dangerous." This is a very brilliant and convincing tribute.

Marvellous as is Antipon in its capacity of obesity-reducer its topic approach the adventure of the second convincing tribute.

Marvellous as is Antipon in its capacity of obesityreducer, its tonic properties compel the admiration of all who try it. The digestive and assimilative systems in particular are benefited by it, appetite being greatly improved, and nutrition perfected. Thus the restrengthening of the entire organism by the best of nourishment proceeds rapidly; while the elimination of all superfluous matter gradually reduces the frame to shapeliness and normal weight. Another thing, the broublesome abnormal tendency to make fat in excess of the needs of the body is fundamentally destroyed, so that the cures wrought by wonderful Antipon are absolutely permanent cures, and the sad plight of fat people is put an end to.

Author are absolutely permiaent cures, and the sau plight of fat people is put an end to.

Meanwhile, beauty of form, of limbs, and of face are restored as much by the renewed flesh and muscular development as by the dispersal of the disfiguring and flabby excess-fat under the skin. The reduction varies between 8 oz. and 3 lb. within the first twenty-four hours. Antipon is vegetable in composition and entirely harmless.

Antipon is sold in bottles, price 2s. 6d. and 4s. 6d., by Chemists, Stores, etc., or in the event of difficulty, may be had (on remitting amount), privately packed, carriage paid in the United Kingdom, direct from the Antipon Company, Olmar Street, London, S.E.

Antipon can be had from stock or on order from all Druggists and Stores in the Colonies and India, and is stocked by wholesale houses throughout the world.





Two Money Savers!

More 'Wood-Milne' Rubber Heels are sold than any other Rubber Heels because 'Wood-Milnes' offer a Protection and Value found nowhere else.

Once you try Wood-Milne Rubber Heels, saving a ha'penny or a penny by buying *imitations* is a form of economy you won't wish to repeat. Now made in Jet-Black, Brown, or Grey Rubber. See the name on every heel.

Wood-Milne Rubber Heels



But I'm getting so hopelessly stout, you know —"
Then, my dear, I'm sorry I haven't Antipon here
you. Do try that wonderful reducing preparation. It , simply grand as a tonic, too

RECONSTRUCTIVE QUALITY.

Antipon, to some extent, builds up the system anew. In getting rid of all the superabundant fatty matter with which the whole body is more or less congested, Antipon has a secondary effect, the *curative* one; for it eradicates the bodily tendency to form fat abnormally, and so makes a permanent organic change. Antipon is sold in bottles, price 2s. 6d. and 4s. 6d., by Chemists, Stores, etc. Antipon, to some extent, builds up the system anew.

DELICIOUS COFFEE RED For Breakfast & after Dinner.

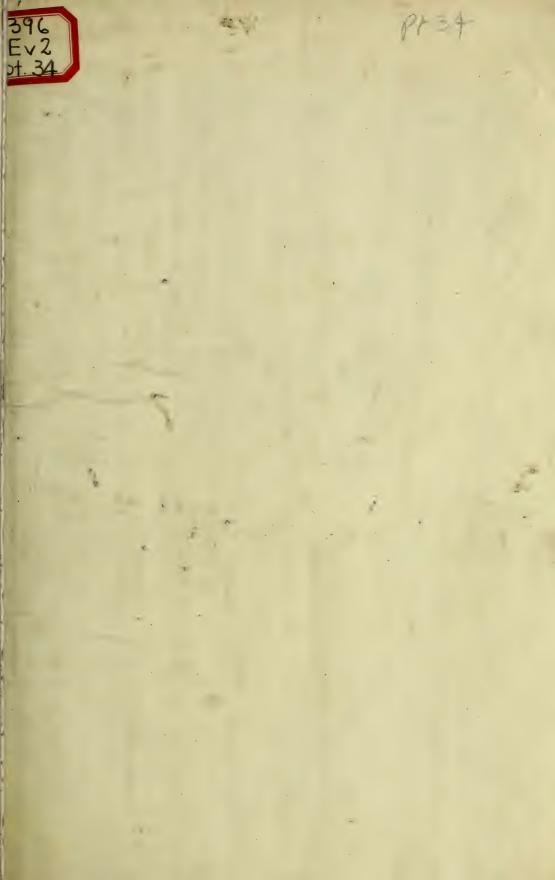


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INSTANT RELIEF.

Mother Should Know

that a copy of the sixpenny edition of "ONE HUNDRED THINGS A MOTHER SHOULD KNOW" is one of the most useful books a young mother can possibly have. Any newsagent will get you a copy (sixpence net), or send sevenpence (a sixpenny postal order and a penny stamp) to "Hundred Things," MOTHER AND HOME, 24, Bouverie Street, London, E.C., and a copy will be posted to you direct.







This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with:

Choesing a House
Building a House
Inproving a House
Wallpapers
Lighting
The Rent-purchase System
How to Plan a House
Wallpapers
Lighting
Tests for Dampness
Tests for Sanitation, etc.
Housekeeping
S

Cleaning Household Recipes How to Clean Silver How to Clean Marble Labour-saving Suggestions, etc. China H.J.:
Silver Kitchen
Home-made Furniture Bedroom
Drawing-room Nursery, etc.

Furniture

Dining-room

Servants

Wages
Plain Laundrywork
Registry Offices
Giving Characters
Lady Helps
Laces
Servants' Dudies, etc.

Laundrywork
Fine Laundrywork
Flannels
Laces
Laces
Ironing, etc.

THE RENOVATION OF OLD SCREENS

By EDITH NEPEAN

An Added Charm to a Room—What We May Learn From Japan—How to Re-cover and Decorate an Old Screen—Painted and Embroidered White Satin—A Lantern Design—A Plain Screen Adorned by Japanese Friezes

VERY often one of the most unattractive additions to a room is the screen which is placed to keep the draught from coming through the door, and it is not unusual for the smaller screen that embellishes the grate to be so extremely inartistic that it quite jars upon our sensibilities.

But a screen, when it is pleasing, is one of the most decorative and delightful adjuncts

possible.

A beautiful screen can be used for numerous decorative schemes apart from its original purpose. A screen placed at a correct angle will break up stiff, hard lines if the room is not a pleasing shape. It can also form a background for a cosy corner. In summer-time a screen will disguise a hideous mantelpiece, and it can be arranged effectively to decorate the entrance of a room or square hall.

The Desire for Simplicity

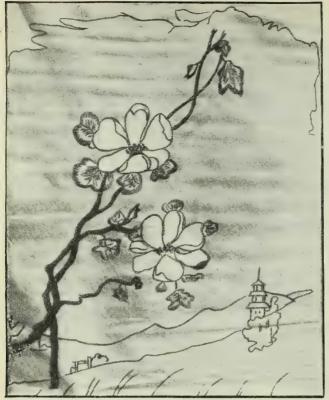
There is a distinct inclination in these days to intermingle ideas of the East with those of the West, a desire for simplicity in the arrangement of our homes, and the furniture which is selected is chosen with greater care than it used to be. One sees that a genuine regard is paid to its utility and design, and there is less tendency to buy one's belongings in "suites"—all of which points to

the influence of the East. The humblest Japanese workers are artists. They are trained to make a study of things beautiful from childhood. The value of placing each article in its surroundings in such a manner that relatively it will enhance the beauty of each other object in its vicinity is one of their most striking characteristics.

Ideas from Japan

Children from infancy are taught the artistic possibilities that rest in the simple arrangement of a flower or branch, so that the rare china bowl with its pink-and-white almond blossom that so often adorns a Japanese apartment has not been arranged haphazard, but has been placed carefully in that position with due regard to its effect upon the tout ensemble of the room. What a lesson in the arrangement of our own homes we might learn from the Japanese—choosing simple furniture, odd pieces of Japanese art, a cabinet decorated with mother-of-pearl, buds, and flowering plants, a cloisonné bowl. With a little care and patience the most original room could be arranged at comparatively small cost, and a quaint screen or two would further add to its charm.

It is very often quite easy to buy old screens at sales. These screens are often dilapidated, the embroidery or painting



A Japanese design for a fire-screen. In this simple yet effective design there is a charming combination of needlecraft and brush work, the magnolia blossom being outlined in embroidery, as well as the clouds and landscape. The panel should be covered with glass when mounted

"impossible," but the frame may be quite she can go direct to a Japanese print for

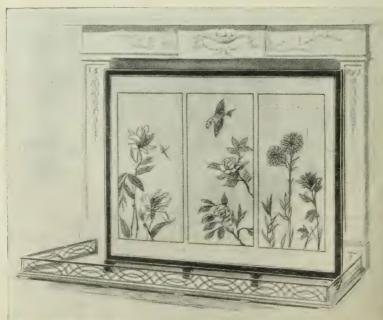
good. Bamboo screens with frayed silk panels are no uncommon sight, but with what can we replace these deficiencies? Many ideas could be borrowed from Japanese art, and the embroidery needle or paints brush, or both, must be called into use.

In considering possibilities for new panels for oldscreens many women will favour suggestions which can be worked out quickly; so, therefore, a design which is simple and effective should be chosen, also one that aims at bold results with comparatively little work—for, unless the embroideress is a very devoted

needlewoman, by the time the third or fourth panel is reached she will begin to find very minute and elaborate work tedious. The best results are often obtained by the more simple designs. A simple design chosen for its breadth and simplicity seldom spells failure.

The characteristic beauty of Japanese art is the freedom and sureness of its bold, sweeping lines—be it in embroidery or water-colour. Every curve, every line is placed in such a manner that the best possible results are obtained with surprising ease. This is the result of the most careful observation before one line has been placed on silk or paper. The subject has been learnt and understood before, and not whilst it is being transmitted to the tangible medium. The brain has first of all evolved and completed the idea. Let the woman who desires to possess an artistic screen select one of these sweeping designs, and she will gain excellent results for her panels.

The panels may be composed of linen, satin, or Roman satin. The satin must, of course, be cut into the exact size of the various panels. If it is for a fire-screen, as a rule, one square panel is quite sufficient. If the needlewoman is able to sketch,



A three-panel fire-screen of conventional floral designs, embroidered in gold thread, and framed in black wood and covered with glass

her design. A spray of large flowers might sweep boldly right across the panel, and beneath this there might be a range of mountains, a quaint Japanese tower, a few birds, some blades of grass, and these objects may be lightly sketched in. To gain a most artistic and quick effect there is nothing more delightful, if the fabric is white satin, than to tint the background with watercolour paints. If the needlewoman has no knowledge of drawing, and her design has been stamped in the orthodox way on to the satin, even if she has no knowledge of

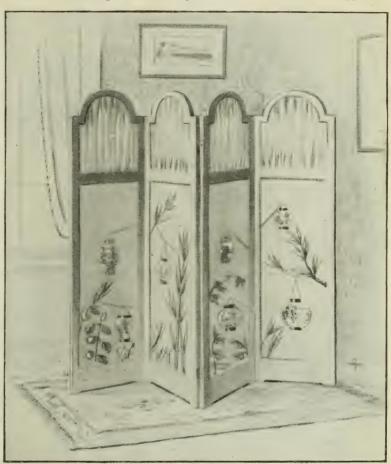
painting she will find it quite easy to tint the background of the satin for her embroidery. We will consider that a spray of flowers is traced on the satin and, below, a range of mountains, and a tower.

Procure some students' watercolours; they can be bought at most art depots at twopence a tube. Take a fairly large camelhair brush, and mix some rose madder with yellow ochre and white until a rich, soft, peachlike colour has been obtained, and carefully tint the background of the flowers, the branches and leaves with this, leaving the design standing out boldly in pure white satin. Mix some rose madder and cobalt blue together until a soft purple shade has been obtained, and tint the range of mountains with this, and, when dry, the embroidery

may be com-menced. The flowers can be simply outlined in black filoselle, dark green silk, or gold thread. The centres are worked thickly in French knots in gold silk or gold thread, with a touch of rose pink. The leaves are worked around their petals in delicate shades of green, either using satin stitch, in radiating lines if desired, or embroidery stitch.

The latter is effective, as the system of working a long and short stitch is distinctly pleasing when worked around the edges of the petals of flowers or leaves. The veinings of the leaves are worked in various shades of green in stem stitch. The branches are worked thickly in exquisite shades of golden brown in embroidery stitch, and when completed the branches look curiously "mossy" and realistic. A minute group of birds may be worked in stem stitch, using gold thread, and black or white filoselle.

We now come to the effective little landscape lying beneath the bough of blossom. The mountains, the tower, the tree, and decorative blades of grass are outlined carefully in black, and there is a suggestion



A beautiful screen with a design of lanterns suspended from bamboos. If worked on the lanterns should be tinted golden red to suggest the light within. The framewor should be black, and the top of the panels be of drawn silk or satin If worked on pale gold satin, The framework of the screen

of green about the trees. This design would make a charming fire-screen, and would look well in a bamboo frame, or in a frame made of deal, and stained black. The panel in this case should be covered with glass

The dull black wooden frame will enhance the beauty of the colouring of the satin and embroidery in the most perfect manner. Another charming fire-screen could be made by tracing conventional floral designs on three panels as shown in one of the illustrations. The designs are embroidered in gold

thread, and ultimately framed in black wood, and covered with glass.

If the former design is chosen for a large screen three other panels will be required. A large tiger lily, and, beneath, a little Japanese village, a stream, and a bushy tree. This would make a delightful panel treated in the same manner as the first. Another effective idea would be some tall bamboo-trees running up the panel. In the distance the sacred snow mountain, the sea, and the square sail of a ship.

A beautiful screen could be made by choosing a pale golden satin for the panels. On the panels sketch, or have stamped, some effective lanterns swaying on bamboo sticks.

to correspond with the colour scneme of the room. Underneath, several laths of wood are arranged, and, when covered with the silk panels, brass nails can be fixed into the wood. Japanese prints will look delightful when hung on such a screen, and would add distinctly to the artistic charm of the room.

A flight of birds would make still another effective design for a screen. The embroidering of birds makes quite a fascinating subject for the needlewoman. It is quite an art in itself to imitate the delicate markings of wing and feather, and the Japanese are adepts at this delicate form of work.

Many people like blue for their walls-

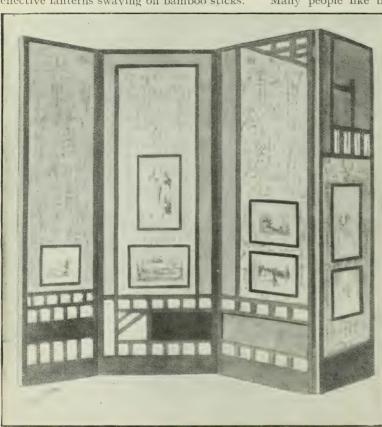
and when Japanese effects are desired there is surely no colour which lends itself more successfully to the subtle charm of the East than that grevish turquoise blue which we sometimes find in most nnexpected places. It is a colour which reminds one of faded silk, but this quality only adds to its charm.

If one is fortunate enough to possess already such a colour scheme, "blue birds," embroidered in soft rich shades of blue, would look exquisite if worked on silk to tone with the wallpaper of the room. The could be wings embroidered in blocks to intensify the ridged feather effect.

Blues were never more gorgeous than they are at present, so that the design

might be worked in the entire range of this soft celestial shade. The beaks of the birds should be embroidered solidly in satin stitch using gold thread. Should a raised effect be desired, the beaks could be padded with a coarse cotton. When the padding is completed, the gold thread is worked evenly over the cotton.

Bullrushes are also delightfully decorative when worked on panels of silk for a screen, especially if this was intended for a room where the general colour scheme gives the impression of autumnal tints. The reeds may be worked entirely in gold with soft shades of brown.



A delightful suggestion for using Japanese prints on a screen of black wood, with panels of silk, corresponding in colour with the tone of the room in which the screen is placed

Tint the lanterns a soft but realistic golden red to imitate the glow of a lantern that has a light within. Outline the lantern in gold thread, black filoselle, or flame-coloured silks. The top and bottom of the lantern are worked thickly in black, and the design on the lantern would be effective worked in black filoselle with touches of gold thread. These panels would be most effective when arranged to form the lower portion of the panels of the screen, especially if the framework is of black wood. The top of the panels could be made of drawn silk or satin.

A screen with a framework of black wood could be renovated with panels of silk

THE CHOICE AND CARE OF HOUSEHOLD LINEN

Requirements of a Household-Advantages of Buying Good Linen-Bed Linen-Towels

The term "household" linen is a somewhat comprehensive one, and is not limited to linen pure and simple, but extends to all articles, whether of linen or cotton, used for household purposes. Sheets, pillow and bolster cases, counterpanes, toilet covers, tablecloths, serviettes, traycloths, sideboard cloths, towels, etc., all come under this category; even blankets may be included, as they are generally kept in the linen cupboard, and have to be given the same care as the linen.

A good housekeeper always takes great pride in her linen cupboard, not only as regards the quality and quantity of its contents, but also in the order and condition in which

the cupboard itself is kept.

When starting housekeeping, the necessary supply of linen is a matter for careful con-

sideration.

Although an adequate supply of household linen is indispensable in every comfortable household, it is a mistake to commence with too much, unless there is very good and dry accommodation for it, as linen that cannot be put into use is apt to lose its colour, and even attract mildew.

Whatever is bought should be good of its kind. It need not necessarily be fine—that will depend upon what can be afforded—but it should be of first-rate quality; and a little extra outlay in the initial expenditure, in order to obtain the right article, will prove a real economy in the long run.

What to Provide

It is difficult to lay down any hard and fast rule as to the number of articles required, but the following table will be some guide to the inexperienced, it being remembered always that these numbers may be added to or deducted from according to individual circumstances:

3 pairs of sheets for each bed, or 5 pairs for two beds of the same size.

2 pairs of sheets for each servant's bed, and I pair over.

4 pillow-cases for each pillow. 3 bolster-cases for each bolster.

2 bed-covers for each bed.

3 bath towels for each person. 4 to 6 bedroom towels for each person.

2 or 3 large bath sheets. 3 or 4 fine tablecloths.

3 or 4 coarser tablecloths.

4 to 6 serviettes for each person.

4 to 6 traveloths.

4 to 6 afternoon teacloths.

2 to 4 sideboard cloths. D'oyleys as required.

4 to 6 roller towels.

½ dozen to I dozen kitchen towels.

dozen to I dozen dusters.

dozen to 1 dozen glass-towels. dozen coarse kitchen-cloths.

I under blanket and from I to 2 pairs of

upper blankets for each bed, with 2 or 3 extra blankets for emergencies.

A few yards of house-flannel should also be kept in the linen cupboard, unless old blankets or other worn articles are available.

As to the choice and price of the above articles, it is to be strongly recommended that the linen be bought from a good and respectable dealer. For the inexperienced it is a most difficult matter to tell the difference between a good article and an inferior one. The inferior qualities of both linen and cotton are frequently starched and glazed over to give them a fine surface, and it would take an expert to tell that, as soon as washing had removed this dressing, the poorness of the article would show itself.

In the hands of a good dealer, one pays no more, and, provided a reasonable price is given, satisfaction in good wear will be the

result.

Bed Linen

Sheets may be either of linen or cotton. Although some years ago linen was considered the only correct material for sheeting, the manufacture of cotton has improved so much within recent years that it has now to a large extent taken the place of linen, and it is only in comparatively few houses that linen sheets are adopted throughout.

Cotton or calico is cheaper, more durable, warmer, and more hygienic than linen, and for ordinary wear it answers the same

purpose excellently.

When cotton is chosen for sheeting it ought to be twilled. A fabric closely and evenly woven, and without starch and dressing, should be selected.

Linen sheets are preferred by many, as they are softer, cooler, and certainly more luxurious than cotton ones. One quality of linen also depends upon the fineness and closeness of the texture.

Both linen and cotton may be had either bleached or unbleached, the price varying

accordingly.

The unbleached quality is cheaper and, as a rule, more durable, because the chemicals used in the process of bleaching are always more or less injurious to the fabric, unless specially grass-bleached.

There is still another kind of sheeting—namely, the cashmere or woollen sheeting, which has come a good deal into vogue within the last few years. It is used principally for children or for people who suffer

from rheumatism.

Sheeting is manufactured in various widths, so that the size of the beds, both as to length and breadth, must be considered when buying it. The sheets should be long enough and wide enough to permit of their being well tucked in all round. The breadth should be from 72 inches wide for a single

4062

bed and from 90 inches wide for a double bed. The length will vary from $2\frac{1}{2}$ to 3 yards. If the sheet has to be wrapped round the bolster it should be rather longer.

Sheets of Linen or Cotton

Sheets should be hemmed top and bottom; and it is well to have the top hem made wider than the bottom one, to prevent the sheet being turned upside down; for the same reason the top hem is sometimes hemstitched. Sheets can also be bought ready-made.

In price, cotton sheeting will vary from 1s. 8d. to 3s. per yard, according to quality and width, and linen sheeting from 2s. 6d. to 6s, or 7s. per yard, according to width and

quality.

Ready-made cotton sheets will vary in price from 7s. 6d. to 16s. per pair, and linen sheets from 15s. to f_2 , and even more, per pair. Hem-stitched or embroidered sheets will, of course, cost a few shillings more in

proportion.

Pillow and bolster cases may be of either cotton or linen, although linen pillowcases are frequently used with cotton sheets, as they are cooler for the head, and are found by many to be more conducive to sleep. These must, of course, be made or bought to fit the pillows for which they are destined, and, as pillows vary considerably in size, careful measurement should be taken before purchasing them. If the case is too tight, the softness of the pillow is at once destroyed. The pillow-cases may, if wished, be of a finer quality of material than the sheets, and they are sometimes trimmed with a plain frill of cambric or some hand-made trimming or embroidery. The fastening may be either by means of buttons or tapes; the former method is perhaps to be preferred, as there is not so much chance of the pillow gaping.

The same applies to bolster-cases, but these look better drawn in at the ends with tapes.

Pillow-cases and Shams

Besides the pillow-cases, it is very usual to have pillow-shams, or ornamental covers for the pillows, to be laid over them during the day and removed at night. These are generally hand-embroidered with a monogram or some fancy design, and either frilled or trimmed with lace. They help to make a bed look pretty, and when carefully folded and laid aside at night they keep clean for a long time. For the same decorative purpose "sheet-shams" are used in some households. A strip of linen the width of the sheet and about a yard deep is hemstitched and embroidered and slipped in and turned over the top of the ordinary sheet for day use. These fancy additions to the household linen add to the dainty appearance of the bedroom, but where economy has to be considered they add also to the cost of the washing bill.

Linen pillow-cases will vary in price from is. 6d. to 2s. 6d. each, and bolster-cases

from 2s. 6d. to 3s. or 4s. each.

Cotton pillow-cases will vary in price

from 1s. to 1s. 6d. each, and bolster-cases from 1s. 6d. to 2s. each.

All bedding, mattresses, pillows, and bolsters should be covered with an underslip to keep the ticking clean. For the pillows and bolsters a piece of old sheeting does very well, but for the mattresses some strong unbleached calico is recommended.

Towels

For bedroom purposes linen towelling is superior to cotton, as it absorbs moisture more readily. Cotton towels become very limp and worthless after they have been washed two or three times.

For ordinary use linen huckaback is excellent; it should be rather loose in texture, as it will wear better and become

softer each time it is washed.

This huckaback, either plain or fancy, may be bought by the yard, and 14 yards at least should be allowed for making twelve towels; and it will be an advantage to have a little more, in order to make the towels longer

The huckaback towels also may be bought ready made, either with fringes, which should always be overcast before use, with a hemstitched border, or with a damask border simply hemmed. The price will vary from

is. to 2s. each.

For those who like soft towels, fine diaper is to be preferred, and should always be used for an infant. These also are to be had in a variety of patterns and with fancy borders. They are rather more ex-

pensive than huckaback towels.

For bath purposes Turkish towels are generally liked, and these should be bought ready made. They may be had either white or brown, and either soft or very rough. The latter are called friction towels. Bath towels should be of a good size and quality, as inferior ones very soon wear out and tear to pieces. The cost will be from 1s. to 2s. 6d. each. Very large bath towels or bath sheets cost more, from 5s. to 1os. each.

Kitchen Towels

For kitchen purposes strong unbleached linen towelling should be bought, or what is called "dowlas." Fourteen yards, at from 8d. to 1s. per yard, will be required to make twelve towels.

For glass and china cloths a finer make will be required, a mixture of linen and "union" generally being sold for the purpose. They may be had either plain, checked, or with the word "glass" or "china" woven in the border, and will cost from 4d. to 6d. each.

Dusters will cost from 4d. to 6d. each to buy, but very often various odd pieces of material can be used for this purpose. In fact, in an established household it ought not to be necessary to buy dusters. Any cotton material that is soft and not fluffy does very well. Dusters must always be hemmed.

To be continued.

THE ROMANCE OF OLD CHINA

SPODE POTTERY AND PORCELAIN

By Mrs. WILLOUGHBY HODGSON

Author of "How to Identify Old China," and "How to Identify Old Chinese Porcelain"

The Founder of the Spode Factory—A Salary Dependent upon Merit—The Copelands and their Alliance with Spode—A Confusing Resemblance—How to Distinguish Spode Willow Pattern Ware—Parian Ware—Spode Often Sold as Swansea China—Marks Found on Spode China

JOSIAH SPODE, founder of the famous factory which bore his name, was born in 1733. As a boy, he was apprenticed to Thomas Whieldon, at a time when this man and Josiah Wedgwood were in partnership. (See EVERY WOMAN'S

ENCYCLOPEDIA, page 2505, Vol. 4.)

One amusing detail of this apprentice-ship has been handed down to us. It is recorded that Spode received two shillings and threepence as a weekly wage, and "two shillings and sixpence if he deserves it."

There is no doubt that during his apprenticeship he received an education in the art of the potter as only such men as Wedgwood and Whieldon could give, and he was

nearly forty years of age before he started in business on his own account.

In 1770, at Stoke-upon-Trent, he began to make pottery at a factory which he had established in that town. His son Josiah joined him in 1779, and in the same year they took into partnership William Copeland. Porcelain was not manufactured by the firm until about 1800.

The elder Spode died in 1797, and his

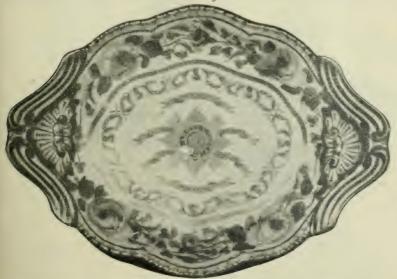


and Whieldon could Teapot and stand of Spods ware, printed in black and painted in enamel colours and gold in the Chinese style

son in 1827, the business being carried on by Copeland, who had hitherto acted as London agent of the firm, at a warehouse in Fore Street, Cripplegate. His son, who afterwards became Lord Mayor of London,

purchased the business in 1833, from which time to the present it has remained in the hands of the Copeland family.

Spode's pottery was of very fine quality, light in weight, and with a glaze as brilliant and soft as satin. Needless to say, many of the early pieces made at this factory were copies of Wedgwood's wares. Thus we may meet with cream ware, decorated with transfer printing which bears his name—for the elder Spode always marked his waresand which might be



Fruit dish of Spode porcelain, painted in colours and decorated with gilding. In the middle of the dish is the badge of the 91st (Argyllshire) Regiment, surrounded by ribbons bearing the names of battles

From the South Kensington Museum

mistaken for Wedgwood's "Queen's Ware."

In the same way also the "Black Basaltes" and "Jaspar" of Etruria were reproduced. The latter may be met with in many colours, with raised decorations in white, bearing the Spode mark. Such pieces are very desirable, and are much sought after by collectors.

Thomas Minton, who invented the Willow pattern for Thomas Turner of Caughley, also designed a variation of the pattern for Josiah Spode, and it was he who first introduced the design to the

pagoda is on the left.

and upon the bridge will be seen two men. On the bank, to the right, are a peach-tree and an apple-tree. Close to the temple and pagoda is a wall with trees behind and between it and the temple. The fence is shorter than in the original design, and has a "Swastika" fret. The border is composed of butterflies, treated both naturally and conventionally.

The ware upon which the design is found is fine and light, the pattern being a transfer

in a pale lilac shade of blue.



Staffordshire potteries.
In this version the

A milk jug in porcelain, moulded in low relief, partly painted in colours and gilded. The classical rybject is frankly imitated from Wedgwood

relics of almost all civilisations. It is supposed to represent the magic Continent of Atlantis.

Old legends describe this continent as being somewhat circular in form, with a mountainous centre, from which four rivers flowed. north, south, east, and

Thus the land was pictured as a wheel with four spokes at right angles, which subsequently took the form of the well-known sign, the Swastika.

As the Willow was no doubt a variation of a Chinese design, so the Swastika, a very favourite motif Chinese art, adopted by the English potter in the decoration of his wares.

A favourite pattern used by the two Spodes for dinner services was a floral one, transfer printed in pale blue, with a bouquet composed of the rose, shamrock, thistle in the centre of plates and dishes, and applied to a fine light ware with a beautiful soft glaze.

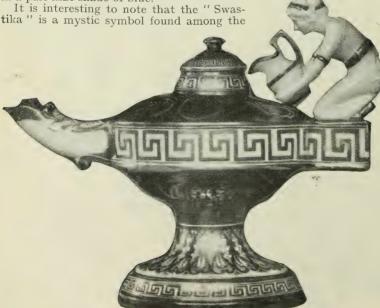
Porcelain was first manufactured by the second Josiah Spode about the year 1800, and he was long credited with the introduc-

tion of bone ash as an ingredient in the composition of his porcelain.

As we know, this statement is incorrect, bone ash having been used at Chelsea, Bow, and other factories many years previously.

The truth is that first intro-the use of Spode duced china-clay and chinastone from Cornwall, with a proportion of bone ash. This was the body which was generally adopted by potters during the early years of the nineteenth century. It proved more durable than the old soft paste, and could be fired without the risks attending that body.

Later on, Spode made a "felspar



Porcelain vase and cover in the shape of an antique lamp, a fine example of Spode manufacture

porcelain," generally so marked, in which he used pure felspar instead of chinastone. He also manufactured an "opaque china," which became so popular upon the Continent, and had such an enormous sale that it is said to have almost ruined the French trade in faïence.

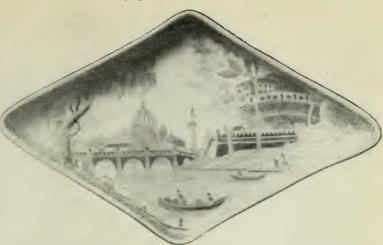
During its latter days the firm invented a kind of "biscuit," or unglazed white porcelain, known as Parian

came very popular, and suited the somewhat inartistic taste of the time; but in these days Parian figures, vases, and other ornamental pieces are not sought after. They do not compare at all favourably with the biscuit porcelain of Bristol and Derby, which is something altogether finer in texture, and more delicate and dainty in modelling.

Much of the Spode porcelain bears a strong resemblance in the form of its decoration to that of Swansea and Nantgarw. We find tea, dinner, and dessert services ornamented with raised white designs, between and over which flowers, foliage, butterflies, and other insects are painted.

Such services are often sold as Swansea, particularly if they are painted with roses, which are described as being the handiwork of William Billingsley, but are not recognised as such by those competent to judge. If the body of these services be examined

before a strong light, the difference will be easily detected. Spode porcelain is fine, thin, and very translucent, but it is a cold grey colour when looked through, and



ware. This also be- A shallow dish of Spode ware, with view in pale blue transfer. This piece is marked "Spode," in blue came very popular, and suited the somewhat lacks the "duck's egg" green tinge of the inartistic taste of the time; but in these days Swansea ware.

Every kind and form of decoration was used by Spode. He copied the Japan patterns of Derby, but was careful to mark these with his name. He also used patterns copied from old Japanese Imari ware. Here the colours consisted of dark blue, red, and gold, but he introduced also a very delicate lilac shade. This colour was also used with good effect as a border

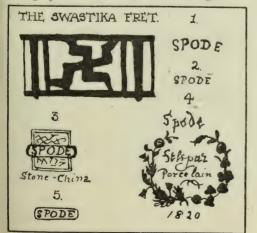
In the South Kensington Museum may be seen an interesting collection of the finer wares made by this firm, and bequeathed to the Museum by a niece of the second Josiah Spode.

Pattern Names on Spode Ware

Some of these specimens are very decorative, and are noted for their excellency of body, solid gilding, and beautiful painting. Most of the dinner services made by the Spodes are of stone ware, which was considered more durable for the purpose than the porcelain which it greatly resembles. These services were frequently marked at the bottom of plates and dishes with the name of the pattern with or without the name of the firm.

This practice is apt to mystify the owner, for whose benefit we append the following list of the names of some of the patterns used, and the date at which they were invented.

"Castle," 1806; "Roman," 1811; "Turk,"
1813; "Milkmaid," "Dagger Border,"
"Tower;" "Peacock," "New Temple," 1814;
"New Nankin," "New Japan," "India."
1815; "Italian," "Woodman," 1816;
"Blossom" and "Pale Brosley," 1817;
"Waterloo" and "Arcade," 1818; "Lucano"
and "Ship," 1819; "Panel Japan,"
"Geranium," and "Oriental," 1820; "Font"
and "Marble," 1821; "Bud and Flower,"
"Sun," "Bowpot," "Union," 1822; "Double
Bowpot," "Blue Border," and "Filigree,"
1823; "Image," "Persian," 1824; "Etruscan," "Bamboo," 1825; "Blue Imperial,"
"Union Wreath," 1826.



Some of the marks found on Spode pottery and porcelain. The Swastika fret was a very favourite motif in Chinese art and adopted therefrom by English potters

FAMOUS LOVE SCENES IN PICTURES



OFF FOR THE HONEYMOON

A charming rendering of an idyl of the past

By fermission of the Berlin Photographic Co.

From the painting by Fred Morgan



WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will include, among many other

subjects--

Famous Historical Love

Love Letters of Famous People Love Scenes from Fiction Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many
Climes

Proposals of Yesterday and To-day Elopements in Olden Days, etc., etc.

TRUE LOVE-STORIES OF FAMOUS PEOPLE

No. 20. KING GEORGE III. AND HANNAH LIGHTFOOT

Continued from page 3995, Part 33

By J. A. BRENDON

THE heavy coach rolled rapidly away, leaving Master Axford, the new-pledged bridgeroom, standing in the doorway of the

church, helpless and bewildered.

He knew not what to think, or how to act. But at this one cannot wonder. Romance—Romance with a big R—very, very rarely penetrated the small world in which he lived. He was merely a grocer's assistant, quite dull, very respectable, eminently worthy. And, really, the situation in which he found himself might have surprised a man very much raore experienced in such matters. For in that coach sat the bride—a demure, innocent little Quaker girl—to whom he had not yet been wedded for five minutes, and with her the heir to the British throne!

The Machinations of Elizabeth Chudleigh

Only Elizabeth Chudleigh could have arranged such a scene. Were it to be attributed to anybody else, one would be justified in regarding the whole story as a delightful fable imagined by some fanciful romancer. But then Elizabeth Chudleigh was responsible, and for her no idea was too fantastic. No woman, moreover, ever possessed so extraordinary a talent for carrying such notions into effect.

In the present case, she had deliberately undertaken to frustrate her own intentions. The idea appealed irresistibly to her sense of the ridiculous. And the manner in which

she fulfilled her dual contract marks it as one of the finest achievements recorded in the history of intrigue, certainly the most artistic.

George, Prince of Wales, had commissioned her to help him woo and win the lady of his heart, one Hannah Lightfoot, who assisted in the shop of her uncle, a certain Mr. Wheeler, linendraper. And Elizabeth pro-

mised to undertake the task.

But before long those responsible for George's welfare heard of the intrigue, and forthwith commissioned the same Elizabeth Chudleigh somehow to dispose of this young woman, this very undesirable young woman, who was captivating the Prince's young affection. Again she promised assistance. And her idea of finding a suitable husband for Hannah Lightfoot met with immediate approbation. To this quest, moreover, the girl's guardians also lent their warm support; in fact, they could not thank Elizabeth sufficiently for helping them to save their ward from danger.

And so, on December 11, 1753, poor, unhappy, disillusioned Hannah found herself standing before the altar at Keith's chapel in Mayfair, promising to "love, honour, and obey" a mean little grocer's assistant whom she, the chosen loved-one of a Prince, disliked intensely. She was much too simple, much too obedient to resist. But, still, she was a woman. And that love's young dream should end

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thus, through no fault of hers, seemed very She cared not for place or power. Love was all she wanted, the love of her gay, young cavalier. Poor child! no wonder her heart was filled with sorrow.

But George, of course, was sublimely ignorant of these happenings. Indeed, he knew nothing until suddenly one morning the morning of December II—he received urgent word from Elizabeth Chudleigh, bidding him hasten to Keith's Chapel with all speed, prepared for any emergency.

Forthwith he summoned his coach—by some strange chance he found it ready, waiting !--jumped in, and set out for Mayfair. Not a moment had been wasted, and he arrived before Keith's Chapel just as the bride and bridegroom were emerging. At a glance he realised the situation. To delay, obviously would be fatal. With scant courtesy, therefore, he pushed Master Axford on one side, his body quivering with emotion, his eyes aflame with love and anger, seized Hannah in his arms, and bundled her into the coach, shouting to the postilions to drive—drive anywhere. But they had already received their orders, and the coach rumbled off along the rough, cobbled road.

And just then Elizabeth Chudleigh slipped away, silently and unnoticed through the crowd. She felt quite delighted with the

success of her manœuvres.

Master Axford Waxes Indignant

But the bridegroom, although only a grocer's assistant, was a man of spirit. It is true he cared but little for Hannah; he had married her mainly for her dower, and that he had received already. None the less, he could not stand tamely by and allow her to be kidnapped on her wedding-day before his very eyes. No man can tolerate being fooled.

And so he called bravely for a horse. Someone lent him one. He mounted in haste, and perhaps none too gracefully, gathered the reins in his hands, and set out in hot pursuit. But a long start had been secured by the Prince's coach, which now appeared no more than a speck in the far distance. Still, the untramelled horseman gained ground rapidly, and soon was within hailing distance. At yonder turnpike surely he could not fail to overtake the fugitives. He dared even to rein in his horse a little, and summoning all the courage and dignity at his command, schooled himself for the great moment.

then—"Royal Family! Royal Family!"—he could hear the voice of the postilion clearly. Instantly the gate swung open, and the coach passed through without being checked, even for a minute, in its course, and before the horseman could follow, the gate had closed again with a clang of

triumph.

"Zounds!"

Utterly exasperated, and, indeed, not without reason, Master Axford waxed angry, and fumbled in his pockets for a coin. haste made him clumsy, and his indig-

nation, instead of hurrying the turnpike man, only provoked him to ribald merriment. Thus several precious minutes were wasted before the outraged husband found himself again upon the road; and by then the coach had already disappeared from sight. But still he hastened forward, and now with a renewed determination, until at last he arrived at cross roads. And here his troubles began in very earnest. Which way had the fugitives taken? He could only guess. He tried each road in turn, but still without success. He had lost them, and from then until the day of his death he neither saw nor heard again from Hannah Lightfoot. She vanished utterly.

The Disappearance of the Bride

But what really did become of her? That on April 17, 1759, she went through some form of marriage with the Prince of Wales may be accepted as tolerably authentic. But as to what happened in the meanwhile

one can only conjecture.

The Prince, it would seem, after he had successfully eluded Master Axford, drove her to some safe place of refuge, either at Kew or Richmond—perhaps ultimately he took her to the house of his old friend, Mr. Perryn, of Knightsbridge—where he could continue his rudely interrupted wooing without further danger, while making definite arrangement for the future.

Something of the sort must have happened, and for a while Hannah continued to communicate regularly with her mother. These letters are still in existence, but unfortunately it is not permissible to reproduce them here in print. It may be said, however, that they make frequent reference to "a Person," "a certain Person," "the Person."

Who could he have been? Obviously not Axford; there was no occasion to allude to him in such guarded terms. Then the Prince? Surely. And in these letters Hannah makes it quite clear that she loved him dearly, and had reposed implicit trust in him. At this time, therefore, George must have had free and easy access to her.

What Did the Quakers Know?

But then, quite suddenly, all traces of Hannah vanished. It is impossible to say what happened to her. Even legend is silent. Someone, it would seem, must have betrayed the lovers. Perhaps—this is the most likely theory—Bute or the Prince's mother for a second time surprised their secret, and forthwith took steps-possibly again with Elizabeth Chudleigh's connivance—to whisk the girl away to some place where George could not even hope to find her.

Be this as it may, in some way the secret leaked out, or something happened which made it necessary for the lovers, temporarily, at any rate, to separate. And it is a significant fact that at about the same time the Society of Friends should solemnly have expelled Hannah from their order. It would be ridiculous to maintain that so severe a

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step was taken simply because she married Isaac Axford. He was an eminently respectable young man, quite eligible, and, although not himself a' Quaker, certainly came of a Quaker family. Moreover, although the Society of Friends discussed the affairs of Hannah Lightfoot at several meetings, not once is her husband mentioned by name in the minute-book.

Surely, therefore, it was not to her marriage that the good Quakers took exception, but to her subsequent entanglement with the Prince. Clearly they knew something — something which they dared not voice in public or in that plainspoken language which is the pride of their order.

But George was far too ardent a young wooer to allow himself to be baffled by so small an obstacle as the disappearance of his lady love, however mysterious the circumstances. And eventually he found her. Where or when is not on record. All that can be said is that he found her, and that on April 17. 1759, he married her. But how could he marry her? Wasshenotalready wedded to Isaac Axford? *

These questions raise several very interesting points. In the first place, although the Act for Preventing Clandestine Marriages did not come into force until Lady Day, 1754, it was passed by Parliament in June, 1753, six months

1753, six months

prior to the Axford-Lightfoot wedding.

Now, in the eyes of the new Act, this wedding certainly would have been invalid.

* According to one theory, the Prince really was married to Hannah Lightfoot at Keith's Chapel on December 11, 1753, Axford acting merely as proxy at the ceremony. This is an ingenious belief and by no means unromantic. Nor does it disprove the story as narrated in these pages. On the contrary, it merely makes it necessary to regard the subsequent elopement as a splendid piece of bluff magnificently stage-managed, perfectly acted. And this perhaps is not at all improbable,

From its provisions, moreover, Jews, Quakers (both sects had strict ceremonials of their own), and members of the Royal Family, were deliberately excluded. It might have been passed, therefore, directly to suit the convenience of George and Hannah, for Axford, being neither Jew nor Quaker, was bound down by its provisions, whilst



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Queen Charlotte and the Princess Royal. The Queen truly believed in the story of her husband's former marriage, and, after Hannah Lightfoot's death, insisted on being re-married to him privately at Kew From the painting by Francis Cotes, R.A., in the possession of the Duke of Northumberland

Hannah, being a Quaker, and George a member of the Royal Family, were left free to marry as they liked. The Society of Friends alone could take exception to Hannah's actions, and they had taken exception already, and emphatically.

Eventually, moreover, even the conscientious Master Axford took the law into his own hands, and, without having his

former marriage rescinded, led another woman to the altar—this time the lady of

his choice, a certain Mary Bartlett.

Before taking this step, it is true, he waited patiently for six long years and left no stone unturned which might reveal a clue to Hannah Lightfoot's whereabouts. So perhaps he was justified. Besides, he had but little to fear. A charge of bigamy against him was most improbable, for obviously an inquiry into his affairs would lead to undesirable disclosures.

Hannah's Marriage Certificate

And then he married Mary Bartlett in the summer of 1759. This surely is more than a coincidence, for George is alleged to have married Hannah in the April of that same year. Yes, Axford certainly knew what he was doing. He must have heard something; enough, at any rate, to make him feel safe in following his future monarch's lead.

But did George marry Hannah? Officially it has been denied and denied repeatedly. Needless to say, reasons of State rendered such denials necessary. But, in spite of this, an impartial consideration of the evidence can lead only to one verdict.

In the first place, although hot-headed and impetuous, George was not a rake, but "a nice boy." And he loved Hannah Lightfoot, really loved her. It is highly improbable, therefore, that he would have been content merely to enter into an irregular union with her. And surely it is still more improbable that Hannah would have allowed such. She had been trained strictly as a Quaker, and was a good, religious little girl.

In the second place, there is the evidence of the marriage certificate. As a matter of fact, this probably is worthless, for two certificates have been produced, and in one the ceremony is said to have been performed at Kew, in the other at Peckham. But both agree as to the name of the officiating clergyman and the date. Moreover, although these and all other documents relating to the marriage are still kept at Somerset House, nobody may see them—not even by paying the customary shilling. And even so recently as 1866 a great handwriting expert declared publicly in court that he honestly believed the signatures to be genuine. Perhaps, then, this story is not altogether mythical.

George Becomes King

But, be this as it may, the lovers' troubles did not end with marriage. Indeed, on October 25, 1760, quite unexpectedly, a new and crushing misfortune befell them. George

became King.

And, in one moment, love's castle, so laboriously constructed, fell to the ground, shattered like a house of cards. Hitherto excitement had made troubles endurable, but now sorrow usurped the position of romance, and, to the woman, at any rate, that sorrow was a pain which nothing could alleviate.

To be a king the Prince had been born and nursed and trained. "George, be a king." From earliest childhood an adoring mother had preached this doctrine in his ears. To see him a great ruler, not merely a figurehead, was the epitome of her ambitions. Nor was she to be disappointed; the seeds of her advice had not fallen upon barren ground.

Indeed, from the moment when he became king, George III. resolved to be king and to be a good king. The magic of power seized hold of him, and held him spellbound, while within him dawned the consciousness of a great responsibility. Kingship eliminated his manhood; self became absorbed in duty. And before this, his duty to his country, all other obligations faded

into nothingness.

But as king it behoved him first to ensure the Protestant succession. Hitherto the advice of counsellors who urged him to take a Royal consort to himself had moved him only to anger. But now all was different. He needed an heir; his people demanded one of him. And so, after anxious deliberation—what were his true feelings one can only imagine—he informed his astonished Ministers that he had "come to a resolution to demand in marriage the Princess Charlotte of Mecklenburg-Strelitz, a princess distinguished by every eminent virtue and amiable endowment."

Queen Charlotte

He had never seen the lady, but rumour declared her to be thoroughly domesticated and very simple. Perhaps, therefore, George hoped to find in her a meek and worthy consort, who would be able to interest herself in the welfare of his poorer subjects without demanding from him a love that he could never give. Forthwith, therefore, he sent Lord Harcourt to her with a formal offer of the King of England's hand.

The Princess was darning stockings when she received the ambassador. Nor did she consider the nature of his mission sufficiently important to justify her in ceasing work. Indeed, she listened to the proposal with the most astonishing indifference. None the less, she expressed herself quite willing to comply with George's wishes, submitted to the customary ordeal of a marriage by proxy, and straightway came to England to

meet her husband.

And it was not a romantic scene, the meeting. Charlotte looked bored. George was absurdly nervous. But, in spite of this, he assured his mother in the evening that he a'ready felt "a great affection" for the bride. This was very tactful of him, for, although amiable, Charlotte could not lay claim to beauty. "Her person," according to Horace Walpole, "was small, and very lean, not well made; her face pale and homely, her nose somewhat flat, and mouth very large."

But, in spite of shortcomings, Queen Charlotte soon proved herself one of the

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best of the wives of the Kings of England. Even Walpole was impressed by the beauty of her hair. The people adored her. And George—he at any rate respected and admired her always. She almost won his love. Perhaps she would have, had it not been bestowed already.

But to Hannah this gift brought little comfort, now that disgrace and contumely had been heaped upon it. George, he who had sworn eternal love and loyalty to her, had been faithless. It was this which stabbed her like a knife. She did not understand that duty ever could demand so big a sacrifice. She was not a great adventuress gambling with life, but just a little shopgirl, who loved with all her simple Position held no attractions for her; she cared not for place and power. But still she was George's wife, and if she could not be his queen, surely no other woman could be. They were tears of shame, not jealousy, which dimmed her eyes.

"Hannah Regina"

After all, hers is a very human story. There are no letters, it is true, no treasured relics to recall the anxious achings of Hannah's wounded heart. But this surely only makes her love the more pathetic. She loved too truly to be vindictive, and has left on record no word of bitterness, and only one of protest. "Hannah ness, and only one of protest. Regina "-thus she proudly signed her will. For George's sake she made no endeavour during her lifetime to assert her rights; she did not want to make his task more difficult.

And he was not ungrateful or unsympathetic. They who suffer in silence are they who suffer most. He knew this, and, although he could not bring peace and

happiness to the woman he had wronged, he did not forget her children—and his. The daughter ultimately married an officer in the Indian Army. One son fought bravely in America for his king. To another son, George Rex, was given a large estate in Africa on condition that he would neither marry nor return to England. But in his case precautions were necessary, for the boy was the living image of his father.

A Curious Legend

But what did Queen Charlotte know? Probably everything; perhaps George himself told her the truth. At any rate, so long as Hannah lived, she did not believe herself to be his rightful wife, and, after Hannah's death, insisted that the king should marry her again. The ceremony was performed secretly at Kew, probably in 1765. The exact date is not known; nor is the place of Hannah's burial. But she did not die unmourned. "My father would have been a happier man," King George IV. is said to have remarked, "if he had remained true to his marriage with Hannah Lightfoot.'

Perhaps he would. And, maybe, it was not merely the burden of kingship which later deprived him of his reason. There are heavier burdens for a mind to bear even

than cares of State.

And, according to one legend, the king lived to see the Princess Amelia, his dearest daughter, love and die for the love of one of Hannah Lightfoot's sons. The story has been told on page 1987, Vol. 2, and this legend concerning General FitzRoy throws a new light upon it. But it cannot be substantiated. If if it be true, however, it forms a supreme and awful climax to the story of a good man's folly. Retribution could not have come to George more cruelly

FAMOUS LOVE PASSAGES FROM ENGLISH LITERATURE

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TRISTRAM SHANDY

By LAURENCE STERNE

THE Widow Wadman is one of the most famous ladies in English literature. Sterne's strange style reveals her to us in flashes, interspersed with endless digressions. But we gather that for eleven years she thought about Uncle Toby before he thought about her:

"Now as Widow Wadman did love my Uncle Toby, and my Uncle Toby did not love Widow Wadman, there was nothing for Widow Wadman to do but to go on and love my Uncle Toby—or let it alone.
"Widow Wadman would do neither the

one or the other.
"She stood, however, ready harnessed and caparisoned at all points, to watch accidents.

"The Fates, who certainly all foreknew of these amours of Widow Wadman and my Uncle Toby, had, from the first creation of matter and motion (and with more

courtesy than they usually do things of this kind), established such a chain of causes and effects hanging so fast to one another that it was scarce possible for my Uncle Toby to have dwelt in any other house in the world, or to have occupied any other garden in Christendom, but the very house and garden which joined and laid parallel to Mrs. Wadman's; this, with the advantage of a thickset arbour in Mrs. Wadman's garden, but planted in the hedgerow of my Uncle Toby's, put all the occasions into her hands which love-militancy wanted; she could observe my Uncle Toby's motions, and was mistress likewise of his councils of war; and as his unsuspecting heart had given leave to the corporal, through the mediation of Bridget, to make her a wicket-gate of communication to enlarge her walks, it enabled her to carry on her approaches to the very door of the sentry-box; and some-



THE WIDOW WADMAN AND UNCLE TOBY

"Now of all the eyes which ever were created—from your own, madam, up to those of Venus herseif there never was an eye so fitted to rob my Uncle Toby of repose as the very eye at which he was looking"

From the painting by R. Lestie

Copyright, Hanfstaengl

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times out of gratitude, to make an attack, and endeavour to blow up my Uncle Toby

in the very sentry-box itself.

So she plans her campaign, which is to be much interested in his campaigns, which Uncle Toby is for ever remembering with the aid of big military maps. She leans over him as he sits, and-

".... The world will naturally enter into the reasons of Mrs. Wadman's next stroke of generalship-which was to take my Uncle Toby's tobacco-pipe out of his hand as soon as she possibly could; which, under one pretence or other, but generally that of pointing more distinctly at some redoubt or breastwork in the map, she would effect before my Uncle Toby (poor soul) had well march'd above half a dozen toises with it.

"It obliged my Uncle Toby to make use

of his forefinger.

"The difference it made in the attack was this: that in going upon it, as in the first case, with the end of her forefinger against the end of my Uncle Toby's tobacco-pipe, she might have travelled with it, along the lines, from Dan to Beersheba, had my Uncle Toby's lines reached so far, without any effect; for as there was no arterial or vital heat in the end of the tobacco-pipe, it - could excite no sentiment-it could neither give fire by pulsation, or receive it by sympathy-'twas nothing but smoke.

Whereas, in following my Uncle Toby's forefinger with hers, close through all the little turns and indentings of his workspressing sometimes against the side of itthen treading upon its nail—then tripping it up—then touching it here—then there, and

so on—it set something at least in motion.
"This, though slight skirmishing, and at a distance from the main body, yet drew on the rest; for here, the map usually falling with the back of it close to the side of the sentry-box, my Uncle Toby, in the simplicity of his soul, would lay his hand flat upon it, in order to go on with his explanation; and Mrs. Wadman, by a manœuvre as quick as thought, would as certainly place hers close beside it; this at once opened a communication, large enough for any sentiment to pass or repass, which a person skill'd in the elementary and practical part of lovemaking has occasion for.'

"'I am half distracted, Captain Shandy,' said Mrs. Wadman, holding up her cambric handkerchief to her left eye, as she approach'd the door of my Uncle Toby's sentry-box-' a mote-or sand-or something-I know not what, has got into this eye of mine—do look into it—it is not in the white.

"In saying which, Mrs. Wadman wedged herself close beside my Uncle Toby, and squeezing herself down upon the corner of his bench, she gave him an opportunity of doing it without rising up. 'Do look into it,' said she. 'Honest soul! thou didst look into it with

as much innocency of heart as ever child look'd into a raree-show-box; and 'twere as much a sin to have hurt thee.

. . . . If a man will be peeping of his own accord into things of that nature-l've

nothing to say to it.
"My Uncle Toby never did: and I will answer for him that he would have sat quietly upon a sofa from June to January with an eye as fine as the Thracian Rodope's beside him, without being able to tell whether it was a black or blue one.

The difficulty was to get my Uncle Toby

to look at one at all.
"'Tis surmounted. And—

" I see him yonder with his pipe pendulous in his hand, and the ashes falling out of it looking—and looking—then rubbing his eyes-and looking again, with twice the good nature that ever Galileo look'd for a spot in

"In vain! for by all the powers which animate the organ, Widow Wadman's left eye shines this moment as lucid as her right—there is neither mote, or sand, or dust, or chaff, or speck, or particle of opake matter floating in it. There is nothing, my dear paternal uncle! but one lambent, delicious fire, furtively shooting out from every part of it, in all directions, into thine.

"If thou lookest, Uncle Toby, in search of this mote one moment longer—thou art

undone.

"An eye is for all the world exactly like a cannon, in this respect: That it is not so much the eye or the cannon, in themselves, as it is the carriage of the eye, and the carriage of the cannon, by which both the one and the other are enabled to do so much execution. I don't think the comparison a bad However, as 'tis made, all I desire in return is, that whenever I speak of Mrs. Wadman's eyes (except once in the next period), that you keep it in your fancy.
""I protest, madam, said my Uncle Toby,

'I can see nothing whatever in your eye.'
"'It is not in the white,' said Mrs.
Wadman; my Uncle Toby look'd with

might and main into the pupil.

Now of all the eyes which ever were created—from your own, madam, up to those of Venus herself. . . . there never was an eye of them all so fitted to rob my Uncle Toby of his repose as the very eye at which he was looking. It was not, madam, a rolling eye-a romping or a wanton onenor was it an eye sparkling—petulant or imperious—of high claims and terrifying exactions, which would have curdled at once that milk of human nature, of which my Uncle Toby was made up-but 'twas an eye full of gentle salutations—and soft responses speaking—not like the trumpet stop of some ill-made organ, in which many an eye I talk to, holds coarse converse—but whispering soft—like the last low accent of an expiring saint—How can you live comfortless, Captain Shandy, and alone, without a bosom to lean your head on—or trust your cares to?

"It was an eye—
"But I shall be in love with it myself,

if I say another word about it.
"It did my Uncle Toby's business."



This section of EVERY WOMAN'S ENCYCLOPEDIA forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are:

Embroidery
Embroidered Collars and
Blouses
Lace Work
Drawn Thread Work
Tatting
Netting

Knitting Crochet Bräiding Art Patchwork Plain Needlework Presents Sewing Machines Darning with a Sewing
Machine
What can be done with
Ribbon
German Appliqué Work
Monogram Designs,
etc., etc.

PETER PAN NEEDLE PICTURES

A Pictorial Reminder of a Fascinating Character—The Boy Who Lost His Shadow—The Appeal of the Designs to "Grown-ups"—How to Applique the Figures on to Linen—A Case for Peter Pan Collars

This is a dainty set of needle pictures for all right-minded people, children and grown-ups, who have seen "Peter Pan," or are going to see him, or have read about him.

It is made in the simplest manner, as befits anything connected with one of the simplest and most human stories ever written, and may be a perpetual reminder of a delightful series of episodes in the life of the most

delightful character of modern creation.

Peter Pan's story, like himself, never grows old. The children love him, so also the grownups, whose hearts are young but whose bodies are growing old, love him too, for perpetual youth is very attractive.

For this reason we dare not say that the "Peter Pan" tablecloth is especially delightful for a schoolroom teatable, because in

the drawing-room there will be just as hearty a welcome for Wendy in the corner beckening to Peter, who stands forlorn from the loss of his shadow.

In a girl's bedroom a dressing-table cover would be charming, with the crocodile looking so natural that we can almost hear the alarum clock ticking inside him. It would be an equally potent reminder that

early rising is a virtue in the bachelor's bedroom, or that of any other adult.

În order to show the adventures on the Island-come true in needlework, cretonne can be purchased with Peters and Wendys, Captain Hooks, mermaids, and big dog nurses printed all over it on every yard. These figures should be cut out, neatly tacked on to good plain linen,



The children make a pretty ornament for this schoolroom tea cosy. The flowers are suggestive of Tinker Bell

and sewn on with crochet thread in a simple blanket stitch. Then the needle picture is ready for making up into whatever article is desired.

If cretonne so patterned cannot be found, it will be easy to transfer one of the numerous pictures of this delightful play character on to the linen by means of carbon paper, and then go over the lines in stem-stitch with coloured silks or threads.

For a Peter Pan Collar-case

Every girl who wears the wide turndown collar associated with the character of Peter Pan will find that they are apt to

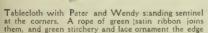
crumple long before they soil.

A practical wearer made for herself a Peter Pan collar-case by covering two pieces of cardboard 18 inches by 12 inches in size. On one side was a piece of blue silk, with a figure of Peter Pan or Wendy appliqué; on the other was white silk for



A Peter Pan collar-presser has Wendy cut out of cretonne and appliqued with blanket stitch. The case is lined with white silk. The collars slipped inside are pressed into renewed freshness

panels of which were depicted the better known and loved scenes of Mr. Barrie's delightful play. A fourfold screen, if worked on both sides, would be indeed a triumph and a labour of love. If worked upon a material such as coarse canvas, and stretched on a framework of deal, which could be enamelled or painted at home, the cost would be well within the means of all.



the lining. These two pieces were sewn together at one edge, like a large book cover. Elastic bands were stitched to keep it close and flat when closed. Then when a collar, or half a dozen collars, want pressing, they are slipped in, the case is put under some books or a box, and left for a time. The collars after their rest cure come out as good as new.

If the worker is fairly skilled, nothing more delightful could be devised for schoolroom, nursery, or morning-room than a screen on the

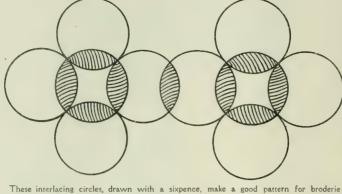


The children listen for the ticking of the clock which the crocodile has swallowed. They ornament a duchesse mat for a girl's dressing-table

MAKING PATTERNS WITH COINS

A Fascinating Art—The Simplicity and Effectiveness of Coin-Pattern Making—Designing with the Complete Circle—The Incomplete Circle—The Use of Different Coins in Combination—Some Effective Designs and How to Work Them

oin patterns must have been invented for the joy of those who cannot draw correct curves, as well as for those who can but who love to exer-cise their ingenuity in bending to their own use certain forms of a conven-



anglaise work, the shaded portions denoting the open-work

tional type which may be used in endless different ways.

The Complete Circle

If we suggested patterns which could be made out of the complete circle alone we

Again, there are complete circles placed so that they overlap, and make a small section of elliptical shape, which is very effective in all broderie anglaise pat-terns. Such needlework can be utilised in a dozen different ways on

dress materials, linen collars and cuffs, and also on household linen.

The pattern given shows our meaning, and the running design suggested will prompt the ingenious to make many other patterns of more intricate kind.

The Incomplete Circle

It is with the incomplete circle that the most elaborate wonders can be wrought. The possibility of crisp arabesques of real spirals and correct curves looms again on the horizon of the merest tyro as a delightful possibility; it is simply a matter of pounds, shillings, and pence, and the best of it is that all the money goes back into our pockets again as good

We feel sure the really enthusiastic coin-pattern maker will invent a

riddle about using all this in laying it all out (on our drawingboard), obtaining all the change of which its curves are capable, and vet returning it intact to our purse.

Now study seriously the changes possible in grouping incomplete circles.

on a straight line, and trace half-way round





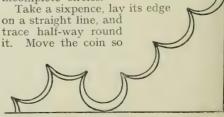
could fill pages of EVERY WOMAN'S EN-CYCLOPÆDIA.

There is the complete circle which, by putting additional lines in the centre, can be made into the semblance of a flower.



With the aid of a penny and a sixpence, a running pattern of scallops can be traced with ease and exactitude

The rose, carnation, tulip, or sunflower are each suitable for the completed circle when petal lines are drawn within, with tiniest dots for the calyx, as shown in our pattern



How the corners of a scalloped pattern should be arranged. preferred, however, the lowest dip of the scallop can be placed in the corner and the next group arranged at right angles



lvy-berry pattern, drawn with a halfpenny. The berries are added later. These berries might be open and button-holed, with excellent effect

that its lower edge touches the straight line again, and its side touches the extreme point of the half-circle just drawn. Move it again, and there will be seen those

fascinating scallops which always seem

to grow on flannel garments.

If these scallops are to be embroidered they must each have a second line drawn, an eighth of an inch higher up, so that the sides touch one another. The eighth of an inch distance indicates the depth all round for the stitches. If further elaboration

is needed, then
put a
dot, or a
group of
dots, into
the centre of
e a ch
half-circle, or a
d ot at
the horns
of the
circle, or.

again, place a tiny square in one scallop and a group of dots in the next, and so on,

alternately.

The scallop can be made more complicated by drawing it (still with a 6d.), in



Sixpence and a penny guided these curves. The continuous lines of this pattern make it very suitable for braiding

so that each group is equally arranged. The corners of a scalloped pattern are easily managed. Either place the lowest dip of the scallop in the corner, arranging

the next group at right angles, or else continue a fresh group, making a kind of squared corner as in our design. This last suggestion is a little more difficult to accomplish, but is decidedly neater in effect.

Good results are obtained by drawing half a circle, then moving the coin and drawing another half circle. This gives a kind of elliptical pattern, and has been done with excellent effect in the curved or berry design. On the other hand, if such a form as a rose-leaf is required, a small section of the coin must be drawn, then moved close and drawn again, so that an oval is the result.

It is a good plan to obtain variety by using different coins. The handsome rose

pattern illustrated is done with a sixpence and a half-crown. A shilling and a half-crown are used for the fine braiding pattern, which would make an equally handsome single ornament in embroidery if the lines were drawn double, so that padding could be inserted to



of the Variety in a pattern can be obtained by the use of different coins. The rose design shown above is drawn with the help of a sixpence and a half-crown

produce a raised effect. This has been done in the illustration for braiding, and an expert will see at once how the continuous line is eminently suited for this type of ornamentation.

It is often useful to have a border which can be thickly and handsomely worked, giving a good effect on a narrow width of material. The briar rose pattern is an excellent one for this purpose. The folded leaves of the flower could be worked in rose satin stitch, and the leaves be green. The stalk, which is an important feature of the pattern, should be of brown, rather coarse

silk, and the thorns in reddish brown. Such a pattern would be most effective on a child's dress or pinafore, on the hem of a djibbah and round the sleeves. It could be worked also in white flourishing thread on linen. A shilling made

the design, or, rather, the act of tracing round this useful coin, stiffened those circles into beauty, and made what Ruskin rightly calls "the majesty of ordered lines."



A briar rose design, drawn with the help of a shilling. This looks most effective as a border

THE POSSIBILITIES OF BRAID IN NEEDLEWORK

A Simple but Novel Work—A Home-made Embroidery Frame—Suitable Canvases for Braid Work—Sunflowers and Daisies in Braid

At first sight it may not appear possible to do decorative work with odds and ends of braid, or even skirt-braid bought by the yard. There is, however, plenty of scope for using woollen braids in many forms of decoration on many materials from coarse sacking to fine canyas.

The accessories required are few and

rounded look. Work this over with a few French knots in wool or silk.

The petals of the flower are worked in yellow braid, drawing it from the outside circle to the inner one, backwards and forwards till a full appearance is obtained.

When the petals are finished, tack the brown centre in position, adding more

French knots if desired.

The border of this design is worked in two shades of green braid, in big ordinary running stitches.

This sunflower design is very suitable for the decoration of a lounge or garden cushion, or for the cushions in a boat.

The second ex-



Conventional designs may be carried out in braid to the individual taste of the worker. Children would find the above patterns quite simple to work

simple—viz., a penny packet of bodkins, several yards of different coloured braids, and as much canvas as required. This canvas of fine or coarse mesh is quite inexpensive, and is sold by the yard.

For working, the canvas should be stretched taut in a frame. A very useful

substitute for an embroidery frame is a piece of cardboard with the centre cut out.

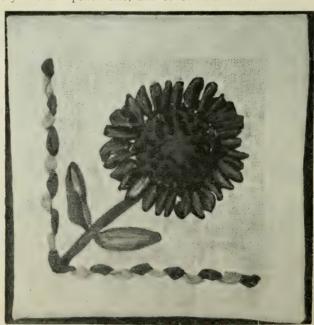
Tack the material smoothly and tightly over the card, then cut away the centre of the card, leaving a border all round from an inch to two inches in width. This simple device will be found quite effective in keeping the work firm and even.

Next draw your designs on the canvas. Round flowers are perhaps best for the purpose of braid work; therefore, either with compasses or an inverted cup or saucer, trace the desired circle. Thread a bodkin with the braid, and the work may be commenced.

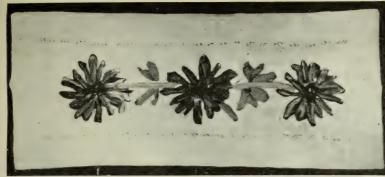
For the sunflower illustrated, two circles, one inside the other, should be indicated, the larger forming the outer edge of the flower and the smaller the size of the centre. For the centre cut a round of cardboard to the size required, cover it with brown canvas or silk, slightly padding it to give a natural

e to work ample shows a good border for a curtain. Follow the same method as in the sunflower, but work the smaller centre entirely in French knots. These look well if carried out in soft brown double Berlin wool.

Indicate the leaves and stalks with a pencil line, and cover with braid.



Sunflower worked in yellow braid, with padded centre of rich brown, covered with French knots in wool or silk. A twist of yellow and brown braids forms stem and border



A suggestion for a border design in two coloured braids. The centres to be worked in French knots

If too wide, the braid may be doubled over to obtain the right thickness for a stalk, or a thinner braid can be substituted. If doubled, sew the braid down firmly at one side with small stitches. Sewing silk in the same shade is best for this purpose.

Conventional designs look excellent worked on coarse canvas such as that used for cross-

stitch.

If fine braids are used, they can be manipulated with an ordinary wool or canvas needle.

A daisy design can be worked on fine brown canvas with suitably fine braids. Yellow baby ribbon may be used for the centre.

When finished, carefully press with a warm iron on the wrong side, and finally pull the petals into good shape.

Cord, frills, or coarse lace can each be utilised for finishing off the work, according

to the article made.

All the above ideas can be very quickly carried out, and, when completed, have the additional merit of being really durable as well as pretty.

Braid work on canvas is particularly suitable and effective applied to decorations for houseboats, caravans, or summer-houses, where silks and fragile ribbons would be

out of place.

Children will be found to delight in this form of embroidery, as little fingers can more readily manipulate a bodkin than a fine needle. The braid, too, gives a quick result, so that too much patience is not called for in seeing how it looks.

Even little boys might be persuaded to try their hand at this work as an alternative to the ordinary cross-stitching on

canvas.

Fancy and variegated braids can be pressed into service. It is well to purchase a small stock at sales. The braids are often done up into little bundles at merely nominal prices, and are generally, if slightly grotesque, gay in colour, and quite ideal for the purpose intended.

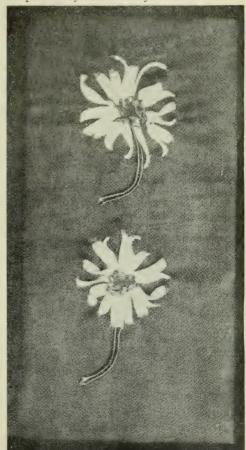
A good black-and-white scheme of decoration can be carried out with black and white, or even plain black braids, on a coarse white surface; and lest the effect should prove slightly funereal, gold and silver narrow

braids can be introduced into the pattern with great advantage. Big beads may be used for berries, and large smoked pearl buttons make fine flower centres.

Certain narrow braids are sold at many drapers' shops containing a drawthread, which when pulled makes the pliable braid take the form of fascinat-

ing curves and tendrils. Such braids would prove invaluable in evolving the working out of such plant forms as that of the sweetpea. It is quite possible to represent very creditable imitations of that popular flower in pink and violet braids, and a khakicoloured background would form a striking contrast.

There is no kind of fancywork which is more capable of developing original ideas and personal taste, at the expenditure of comparatively little money and time.



A daisy design, worked in suitable braids upon fine brown canvas

STITCHES IN EMBROIDERY—VIII

By GERTRUDE BOWMAN

Continued from page 3942, Part 33

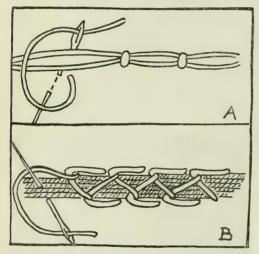
COUCHING AND LAID WORK

How Couching is Worked—Its Use and Application—Couching Gold and Silver Thread—Laid .

Work—Repairing Torn and Damaged Backgrounds

Couching is the name given to a method of work in which one or more threads are held down to the material by another thread stitched across them.

It is a useful form of embroidery for various purposes. Appliqué work is usually



Couching. A. The simplest method. B. The use of herringbone stitch in couching

fixed to the ground material by means of a couched outline; it can be used for attaching cord outlines, and is essential where gold or silver thread is in use.

As in the above examples, couching is generally used to outline a design, but it may also be employed to cover over a background, or as an open filling to a leaf, flower, or bird. To work it a frame is necessary, as a rule, though there is a pretty method of buttonholing the thread which can be worked in the hand.

Methods of Couching

The simplest way of couching is shown in the first illustration. Here two strands are first threaded in a needle and brought up at the required spot—for example, at the base of a leaf. A second needleful is then threaded with one strand only, of some contrasting colour, and short stitches are taken across and across the first threads at regular intervals. Care must be taken on turning a sharp corner, such as the apex of a leaf, to preserve its pointed character.

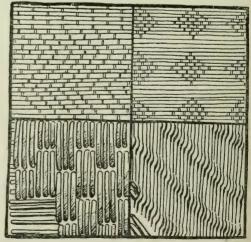
A second row of couching inside the first is often very effective, and the short crossing stitches should then be taken between each of those in the preceding row.

Diagram B shows another way of attaching the threads with a herringbone stitch; and a third way has already been mentioned—namely, a row of buttonhole stitch. If a second or third row is added, each should be worked into the heading of the preceding row.

In working an open filling in couch stitch there is great scope for ingenuity. The long lines may be taken across the leaf, etc., so as to make small squares, diamonds, or oblongs, and these can be caught down in a variety of ways by crossing stitches, and the intervening spaces afterwards filled with tiny recurring designs.

Couching Gold or Silver Thread

Couching has been used ever since gold or silver thread has been employed in embroidery, for, since the material was too valuable to waste, it has always all been displayed upon the front of the material. The nature, also, of the thread prevents it being drawn through more than is absolutely necessary at the beginning or end of a row, so some form of stitching had to be devised to hold the thread in place, and, being there, to treat it frankly as part of the scheme of decoration. Various colours can be used for the purpose, and each has its influence in modifying the colour of the gold or silver thread. Silk of their own colour, yellow or silver, of course modifies the colouring



The two upper sections give examples of pattern couching. The two lower show two methods of interlacing gold threads over a padding of white threads, shown in the two lower corners

least; red gives gold warmth, and green coolness.

It has always been a convention to use two threads at once in working gold or silver thread, so that in describing the methods of couching it must always be understood that the stitches cover two strands.

Pattern Couching

In the sampler of couched stitches shown in the second illustration two examples of pattern stitches are given in the two upper drawings. In the first, to the left, the stitches form a series of zigzags or chevrons; in the second, groups of diamond shapes are arranged at regular intervals.

The two lower diagrams show two methods of interlacing gold threads over a padding made of white threads, laid first upon the material and afterwards covered with gold silk, so that the white does not show through. In the diagrams the underneath threads are

shown in the two lower corners.

As a rule, gold thread is worked with each pair of threads closely touching the preceding row, but where the ground material is of brocade, or some other rich material, the threads are sometimes used more sparsely with a very beautiful effect. The gold threads may be slightly waved, which does away with any monotony in appearance.

Laid Work

This work is closely akin to both couching and satin stitch. It is really a way of getting over the difficulty of embroidering by laying long, loose strands of silk upon the surface of the material. It is obvious that as soon as a satin stitch is prolonged beyond a certain length it must be held down to the material in some way so as to preserve it. But at best this method of working is not very durable, and should not be employed where the embroidery is likely to sustain hard usage. It is much used in Eastern embroideries, also in Italian and modern church work. It must always be worked in a frame.

Very beautiful effects can be obtained by using stout floss, the silkiest of the materials for embroidery. Indeed, it scarcely seems worth while to carry out laid work in any other material. The long threads of silk are thrown across the design, usually from side to side, though the direction may be varied at will. No silk shows on the back side, and the best way is to work each stitch, leaving sufficient space between to fill in with a second stitch afterwards, as was described in Article V. on satin stitch

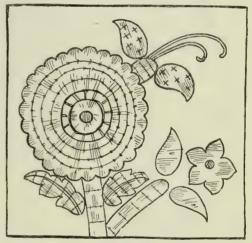
worked in a frame.

Variety in Colour

Variety in the colour of the silks may be introduced with good effect. Tulip shaped flowers, for example, may have their streaky character indicated very happily in this fashion, and leaves may be worked with light and dark silk. A good deal of variety can also be shown in the short stitches which catch down the longer threads.

An interesting example is given in the third illustration of a spray from an embroidered robe in the Indian section of the Imperial Institute, which shows several ways of catching down the silk. The large round flower has long lines of silk raying towards the centre, confined by circles of silk, which in their turn are caught down at intervals by short crossing stitches.

In the third circle, counting from the centre, the silk runs round and round, and is kept down by pair stitches at regular intervals. The two inner circles are small enough not to require any catching down. The leaves have the outlines and veins made by couching lines, and the silk which fills them is held down by straight lines laid across it. Often, however, the lines branch out from the main rib, indicating the smaller veins. In the form



A beautiful spray from an embroidered robe, showing several methods of catching down the silk

which projects from behind the flower small crosses hold down the silk filling.

Restoring a Background

Laid work is a useful way of restoring an old and frayed background. There are two methods of repairing the damage of time, one by carefully cutting out the embroidery and applying it on to a fresh ground by means of a couched outline. The other is to back the embroidery with a fresh piece of strong material, and then to cover the background entirely with laid work, being careful to match the original shades.

If this latter precaution is not observed the result will be a failure, and the worker's time and skill will have been thrown away, since the difference between the old and the new work will be glaringly apparent. Indeed, it might have been wiser to have left the matter alone.

To be continued.

A PORTABLE WORKBASKET AND STAND

How to Make and Fix the Wooden Frame—A Cretonne Bag Lined with Sateen to Attach to the Folding Stand

A WORKBASKET on a stand, which can be carried easily from place to place, is a great boon at times, especially in the summer, when working out of doors. Such a basket, or, rather, bag, is easily made at home, and at very small expense.

Some lengths of wood I in. by $\frac{1}{2}$ in., planed, a small piece of cretonne and lining, two brass



A portable workbasket and stand, which will be found very useful, and quite simple and inexpensive to make at home

screws $\frac{3}{4}$ in. long, some brass-headed drugget pins, and wide tape, are all that are required.

The frame is composed of eight pieces—four lengths of wood I in. by $\frac{1}{2}$ in., 24 in. long; two lengths of wood I in. by $\frac{1}{2}$ in., 19 in. long; two lengths of wood I in. by

 $\frac{1}{2}$ in., $18\frac{1}{4}$ in. long.

These are put together after the manner of a camp stool, or the legs of a folding chair, one side fitting into the other when closed. Each side is nailed together separately at first, the top and lower rails being fixed to the narrow sides of the leg pieces with the brass-headed nails. The lower rails are sixteen inches below the top ones. The legs are then screwed together on their broad sides at the middle of their length. This allows the frame to be extended and to stand. It is then ready to be enamelled or stained.

The bag of cretonne, lined with white sateen, measures 30 in. by 24 in. The shorter sides, material and lining together, are machined along two inches from their edges, and the longer are turned over into a hem of the same width, two inches each end, however, being left unstitched. Through this hem on each side a length of wide tape, 14 in., is threaded, and the ends of each piece are sewn over the top rails of both sides of the framework, thus making a stretcher

on each side, which allows the frame to be open no further than its length. The short sides of the bag are then affixed by putting the cretonne *outside* the top rails and the lining *inside*, the edges being turned in and neatly oversewn. The ends where the other side hem touches require to be cut down and turned in, to enable them to pass round the top rails.

These sides are further kept in place with some short brass-headed nails, like drawingpins; two strap handles of cretonne secured to the centre of the top rails in the same way finish a very neat and useful little

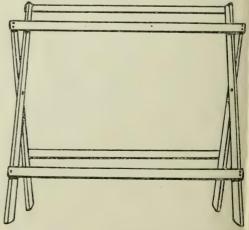
contrivance.

The bag cannot be made of chintz, as it is too stiff to allow the framework to close comfortably. Flowered silks are sometimes used, and, of course, are very dainty, but nothing supersedes cretonne for everyday use. When soiled, it can be unmounted, and with careful laundering will be fit to use

again on the frame.

A busy needlewoman will appreciate a pincushion and needle-book attached to the stand, and both should match the bag in their outer coverings. The former might be secured to one top rail on the inside by a double loop of ribbon, and the latter might be kept in place on the other end of the same rail by a strap of ribbon across its centre fold. Two or three pockets could be attached to the other top rail, which would be useful for holding darning implements. Materfamilias will find this workbasket an ideal stocking bag, being both handy and easily tidied away.

The framework is so simple that the home carpenter will find no difficulty over it, if she or he marks in pencil the correct positions for the four cross bars and for the screw holes at the junction of each side support.



The wooden frame for the workbasket. This consists of eight pieces of wood put together after the manner of a camp stool. The frame, when finished, should be enamelled or stained





In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in:

Home Dressmaking

How to Cut Patterns Methods of Self-measurement Colour Contrasts

Home Tailoring Representative Fashions Fancy Dress Alteration of Clothes, etc.

Lessons in Hat Trimming How to Make a Shape How to Curl Feathers Flowers, Hatpins, Colours, etc.

Millinery

Boots and Shoes

Choice How to Keep in Good Condition How to Soften Leather, etc.

Furs

Choice How to Preserve, etc. How to Detect Frauds

Gloves

Cleaning, etc. Jewellery, etc.

ALTERING DRESSES FOR GROWING GIRLS

Tucks Can be Both Ornamental and Useful-Importance of Freedom in Dress to a Growing Girl-Trimmings that will Serve to Enlarge a Dress-Lengthening Skirts-Alterations to Party Frocks

The development in bust measurement of a growing girl between eleven and fourteen is very marked. Sometimes this transition stage, verging towards maturity, comes later, sometimes earlier; but whenever it comes, mothers should carefully watch that no tight bodice confines the growth.

A girl will sometimes increase as much as one inch in three months, so that the school dress whic! was fully large at the beginning of the year needs serious alteration if it is

to be worn again.

The best way to face the question is to have the dresses of a growing girl made with perpendicular tucks. These can be made extremely ornamental, and a trimming to the dress. When stooping shoulders and a contracted chest warn one that the dress is too tight, and is preventing the girl from allowing her bust full expansion, all that is necessary is to take out the front lining and fit a fresh one; then let out the perpendicular tucks as much as is required, add a pretty plastron (as illustrated), and the dress which would have been perfectly useless, and must have been laid on one side as "grown out of," is as good as a new one.

Another way is to fit the lining, then cut the dress bodice down the centre, and insert embroidery where the enlarged lining shows. Pieces of the same embroidery will be convenient also for lengthening the sleeves, which have an awkward way of appearing to

shrink up the arm of the growing girl.

If the frock is of "best" kind, the neck can be cut down, edged with braid, or one

of the pretty half-inch trimmings, and pieces of the same trimming can be used as a stepladder ornament, so that the gaping of the bodice across the chest is turned into a decoration, a pretty lace gimp being worn underneath. The sleeves should be made to correspond.

With regard to the lengthening of the skirt great care is necessary, for nothing is uglier than a clumsily lengthened skirt, betraying only too plainly how the inches

have been added.

Perhaps the worst type of a wrongly lengthened dress is that in which a deep hem has been unsewn and a false hem put on the marks of the stitchings showing where the old hem has been.

The disfiguring marks can quite well be dden. Unpick the hem to be let down, hidden. very carefully damp and press on the wrong side; then, before sewing on the talse hem, on the right side place a narrow braid or trimming exactly over the old stitch marks; continue this all round the skirt. If the crease of the hem shows where it was turned up before, put another row of the trimming, not forgetting to edge the collar and cuffs with the same, so that its use in hiding defects on the skirt may not be emphasised.

Another way to lengthen a skirt applies especially to a girl's party frock. In this case leave the hem alone, and do not attempt to lengthen at the bottom, but cut a strip off the skirt all round seven inches in depth. Measure carefully so that exactly a seven-inch 4085 - DRESS

width is taken. Then hem or roll the edge of the shortened skirt, and neaten the top edge of the detached hem portion in the same way. Buy some silk embroidery or lace of the precise width that you wish to lengthen the skirt, seam it at the bottom of the curtailed skirt and at the top of the hem section. This pretty, ornamental entredeux

will freshen up the party frock, and give it length at the same time. Sew some of the same trimming round the bodice and at the end of the short sleeves, and the frock will be ready for the growing girl to wear.

Sometimes it is possible with a silk muslin or chiffon party frock to use it as a tunic or overdress, making a plain



A bodice for a growing girl should not be tight. An outgrown dress can be enlarged and the alteration disguised by means of a shaped insertion of lace in the front, or by the addition of an embroidered plastron or by the cutting out of the neck. In this last instance, the opening can be edged with a pretty trimming, and straps of the same used to afford additional freedom across the chest. The centre



Two ways of lengthening a girl's party frock. The skirt on the left has been used as a tunic, and the necessary length obtained by the use of a slip of satin or silk. The figure on the right shows how a skirt can be lengthened successfully by an entredeux of embroidery or lace inserted seven inches above the hem

slip of satin or soft silk to wear beneath, which can be made of the required length.

In this case the tunic will probably require a little reduction in length, and perhaps in the breadth also. The addition of a narrow bead fringe of milk-white bugles or silver-lined glass beads serves the double purpose of trimming and slightly weighting the tunic. This trimming should be repeated on the corsage.

A soft rose-petal satin slip would look

charming under a white crêpe tunic which had been used as a dress once or twice, and then laid aside as uselessly short. A white silk slip with palest blue chiffon over would suit a fair-haired girl to perfection. Such a dress would well maintain its simple character if no elaborate trimming was used.

The altered or remodelled frock is sometimes apt to be too much trimmed, but no such defect would be shown in following out either of these suggestions

either of these suggestions.

NEW USES FOR OLD FURS

Inferior Furs Should be Avoided—How to Utilise an Old-fashioned Muff—The Way to Cut and Sew Fur—Muffs of Fur and Velvet—How to Use Caracul—Furs which can be Worn in Combination—
The Pleasure of Contriving

Most women are fond of good furs, and those who value their personal appearance will never wear inferior ones. They will prefer to go without the luxury.

Good quality peltry lasts a very long time, but, unfortunately, there is such a thing as fashion; and though the general hardly seems worth while to pay much to have a muff or stole altered to the prevailing mode; so we are left with furs on our hands too good to be thrown away, and yet useless for wearing purposes.

Many people think that to alter fur requires unusual skill and knowledge, when



When sewing fur a piece of cardboard should be placed between the two pieces of fur, to push down the pelts and leave the edges clear to sew

the truth is it only requires care and commonsense.

With a very little trouble old-fashioned furs can be made to look quite fresh and up to date by anyone who observes certain precautions.

How to Cut and Sew Fur

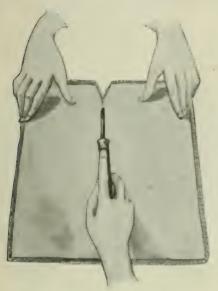
If possible, a furrier's knife should be obtained for cutting fur, but if this is not



The small muff as it appears when remodelled. All the fur has been used for the front, heads and tails have been added, and satin frills sewn in at the side to give further protection for the wrists

available, a strong sharp penknife may be used.

The fur should be laid on a board with the skin uppermost, and the place where the incision is to be made marked with chalk. One person should hold the fur down firmly at each side, while the other cuts through the skin.



For cutting fur a furrier's knife should be used, if possible. The fur should be laid, skin uppermost, on a board, and the place for the incision marked with chalk

make-up of furs does not alter quite so often as that of other garments, yet really good skins will often outlast the particular mode in which they were made.

One has only to contrast the "granny" muff of Queen Anne's time with the tiny little article in use in early Victorian days



A small old-fashioned muff which, with a little ingenuity, can be remodelled and enlarged by the home worker

to realise to what extremes fashion in furs sometimes runs. Each mode makes the other look ridiculous, and few women would be strong-minded enough to wear the one when the other was in fashion.

Everyone knows how expensive it is to have furs remodelled, and sometimes it

To join fur, place the two pieces together, the fur inside, and oversew the edges. It is a good plan to place a piece of cardboard



The front view of a pretty muff of velvet and fur, made from the ends of a fur stole of smoked fox. The velvet is grey and the lining is old gold brocade

between the two pieces of fur, and with this push down the fur, leaving the edges clear to sew. Do not draw the stitches very tight, or you will make the fur pucker.

The fashion of wearing heads and tails of fur makes the amateur's work still easier, for these can be bought separately, and are invaluable for enlarging and renovating muffs and stoles.

The accompanying illustration shows how an old-fashioned muff was modernised and enlarged in the following way.

How to Enlarge and Modernise an Old-fashioned Muff

The skin first of all was removed from the lining, and then cut in half or unsewn where joined.

The inner lining and wadding were made up into the modern flat shape, and the outside lined half-way round with satin.

The skin was then placed over the muff and firmly sewn to the sides, but not joined, so that the skin hung over the front of the muff as you might hang a rug over a rail.

To the end of the skin in front were attached four tails of fur to match the muff, and in the spaces between the tails were placed three little heads. Two tails

were also attached to the sides of the muff, making it broader and hiding a worn place at the side.

To the sides were added frills of brown satin, forming an extra protection for the wrists.

The result was a The pretty brocade lining of the muff pocket, showing the pretty muff of modern smaller inner place for the purse

fashion in place of one so small and old-fashioned that it was quite unusable.

A Muff of Fur and Velvet

The other muff illustrated was made from the ends of a stole.

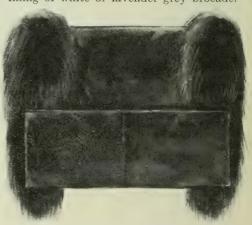
Grey velvet was employed for this muff, lined with old gold brocade. The fur was smoked fox, and the whole formed a charming combination of colour.

This muff had pockets for purse and handkerchief—a most useful adjunct.

The muff was made of the velvet, a piece of which was turned up at the back to form a pocket. This pocket was lined with the brocade, and another inner pocket, fastening with a dome fastener, was made for the purse.

The pieces of fur were carried round from the top of the pocket down the front, but not up the back, though, of course, this could be done, if preferred.

This design could also be carried out in caracul instead of velvet, with a trimming of black white-pointed fox, and an inner lining of white or lavender grey brocade.



The back view of the velvet muff, showing the useful and ingenious pocket for turse and handkerchief made by turning up a piece of the velvet.

Many people have pieces of brocaded silk with quaint old-world colourings and designs. These come in most usefully for linings of stoles and muffs, and have a much more distinguished look than an ordinary silk or satin lining.

What to do with a Caracul Cloak

It is often difficult to know what to do with an old caracul cloak or jacket of old-fashioned cut.

A little caracul goes a long way, and a whole coat of it is not to the taste of a great many people.

Luckily, caracul is a very easy fur to manipulate, and a cloak would cut up into a good-sized muff or stole, if judiciously used.

and oldle.

and olda good finish, and blends exceedingly well
with the fur.

Both stole and muff could be lined with either black, white, or coloured satin, but black is the most useful for every-day wear.

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Caracul can be used very successfully for trimming. A black satin evening cloak bordered with caracul would be very effective, especially with the addition of embroidery in Oriental tones.

A wide scarf, which might be used for a



A muff and a stole made from a caracul cloak. The addition in each case of a handsome black silk fringe will be found to add a note of distinction to the set

theatre wrap, could be made of strips of caracul with black Maltese lace between, finished off at the ends with silk tassels and embroidery. A good addition to a travelling cloak would be a black caracul storm collar.

Sable and Marmot

Sable and marmot stoles are often discarded because they are a little worn at the edges, or because the cut is a little out of date.

They can, however, be utilised in many other ways, and should never be thrown away.

The collar part of a stole can be used

as a collar for a coat, and the best part of the ends for the cuffs.

An illustration shows the collar of a marmot stole, finished off with braid ornaments and tails, applied to a coat of fawn boxcloth. It would look equally well on a soft grey-green material.

Strips of sable or marmot could be also used to border the brims of hats, and for

trimming evening dresses.

Different Furs in Combination

Two sorts of fur are often used together, but the result is not always a happy one.

Moleskin and ermine is a pretty combination, so is also real coney and skunk.

Chinchilla and velvet is a pleasing mixture which always suggests an old lady, though it is not easy to explain why.

though it is not easy to explain why.

Grey squirrel is a becoming fur, and those who possess an old-fashioned cloak lined with good grey squirrel are lucky beings. This fur is much more expensive than it was, and, from once being used entirely for lining, has come to the surface, and appears in stoles, muffs, and coats.

It is exceedingly pretty for hats, and, with the addition of a trimming of violets, makes most becoming headgear.



A handsome fur collar and cuffs made from an old stole, and worn on a coat of fawn boxcloth. The collar should be finished with braid ornaments and tails

THE WELL-SHOD WOMAN

The High Heels of the Past—Tight Shoes are Foes to Beauty—The Shoe of the Pompadour—What the Hobble Skirt is Responsible For—Why Velvet Shoes are liked for the Motor-car—The Shoe with a Heart in the Sole—Wedding Favours and Wedding Shoes—The Baby Who Goes Barefoot—A Shoe Made of Feathers

Down the centuries come tripping and tramping the boots and shoes of all times and all nations, a motley crew, each pair with its special interest, historical and temperamental, for it is very true that the footgear of humanity not only discloses the manners and modes of life of its wearers, but is governed by the state of affairs in which the community finds itself.

The Monstrous Chopine

There never was a period of more foolish vanity, for example, than the one which introduced the chopine, or tall clog, the heels of which were $5\frac{1}{2}$ inches high—in some cases much more—constructed of layers of small blocks of cork, with a hollow centre. Such a pair of monstrosities is to be seen in the Ashmolean Museum, Oxford, and in the British Museum there is a very elegant edition of this curious vogue, made of wood covered with white leather.

Those who wore chopines, which were really a kind of stilt or false heel, imported in the seventeenth century from Turkey into Italy, and from Venice into England, had to be supported when they walked abroad, as otherwise they would have fallen. Thus the

"Sir, I stand upon my own feet, I have no help of art; thus high I am, and am neither higher nor lower." By which she denied the implication that she was a patroness of the altitude-giving chopines.

Not even the Chinese method of cramping the feet, and so keeping them small as those of a baby to adult age, is more foolish than was the wearing of chopines, unless it was that of wearing boots with toes so long that they had to be chained upwards. But in England these silly freaks were soon abandoned; whereas in conservative China the parallel foolishness still lingers an evidence of barbarism.

It is to the influence of the motor-car and of the hobble skirt that we owe the marvellous array of delightfully pretty boots and shoes that now form an essential part of the well-dressed woman's toilette.

The Parisienne, who has always made a particular point of clothing her feet daintily, favours boots as a rule, because of their neatness; while the Englishwoman is more prone to the wearing of shoes. When the hobble skirt, cut extraordinarily short, made its appearance it was realised that more particular attention than ever would be



Mcdern footgear gives ample scope for individual tastes. Evening shoes, exquisitely embroidered or decorated with simple straps or buckles, are made in endless variety, while the requirements of the woman who is devoted to outdoor sports are not overlooked

purse-proud proved their wealth, for the poor would not have been able to hire servants to uphold them; nor would they have been so foolish, surely, if they had been sufficiently well dowered with this world's goods, as to cripple themselves in order to demonstrate their opulence.

Students of Shakespeare will remember the lines in "Hamlet," which refer to this kind of boot: "By 'r lady, your ladyship is nearer heaven than when I saw you last by

the altitude of a chopine."

It is recorded that when Charles I. met his future Queen, Henrietta Maria, at Dover, she seemed taller than he had expected; and realising his surprise, she showed him her shoes, saying to this effect:

focussed upon the feet, and then it was that the boot and shoe makers put forth their best endeavours, and brought to light the beautiful specimens of footgear that are to be seen now.

Into the limbo of forgotten things has gone the vogue for humdrum black leather boots and shoes, and in every wardrobe are to be found coloured footgear, as well as daintily soft suède specimens of shoes and boots, in some instances allied to patent leather, and in others to calf.

Since the motor-car became perfected and reliable it has been the pleasure of luxuryloving women to wear black velvet shoes whilst driving, and even whilst walking a short distance upon clean pavements and in

the park parterre. Following that vogue, has come one for brocaded satin and cashmere shoes which are to be fashionable for winter wear, though for wet walks and country mire they are changed for boots with leather vamps and suède or cloth uppers, and a

heavier sole.

The salutary lesson has been well learned in modern times that it is not only right but possible to find comfortable foot leather. It was a startling revelation to the woman who pinched her feet to learn, as she did within recent years from the beauty specialists, that tight boots meant wrinkled faces, haggard eyes, and a miserable frame of mind. That this is so everyone realises, and the boot and shoe makers having been aroused to a sense of their duties, now produce their wares not only in a few sizes but in many and in every kind of shape, so that the foot in all its varieties of form can be fitted perfectly.

Still, it is customary in many families to have specially made footgear, and lasts are kept and



Evening shoes in satin to match the gown are richly embroidered in beads; dainty bows and buckles form a finish. "Heelless dancing sandals are much in favour, while suede, calf, kid, and patent leather are all utilised in modern footgear, we have to look for the fashion of Fur-topped boots for motoring are practical and warm very high heels, introduced by

corrected from time to time of the feet that are to be fitted.

By taking special means to ensure comfort as well as a beautiful aspect, such pedal disfigurements as enlarged joints, corns, and callosities are avoided.

When the girls of the present day look at their prettily embroidered shoes of

exquisite modern workmanship do they realise that the privileges they enjoy at the present time were shared in olden days by the belles of those periods? Happily there remains to us in many collections examples of the wonderful skill of the boot and

shoe makers of the past.

During the period of the Tudor and Stuart monarchs shoes made of velvet, brocade, silk, and coloured leather were supplied to the wealthy classes, and in many cases gold and rich silk embroideries were added, and also sparkling jewels. In still earlier times, and specially during the reign of Henry III., from 1216 to 1272, when dress was regarded as important, and made a most sumptuous affair, the boots and shoes were as elegant as the rest of the costume

The Shoes of a Great Queen

Among the precious items of Queen Elizabeth's wardrobe that has been preserved to us is a pair of shoes made of white satin exquisitely embroidered with silk and metal wire in green, blue, pink, and yellow colourings. Another pair composed of salmon-coloured silk with embroideries of silver and crimson upon them, has a lining of dark red leather on the inner sole. The toes are cut square, and the heels are of sensible form, though they vary in form, one being quite of the recently introduced Cuban " shape, and another waisted."

very high heels, introduced by Madame de Pompadour to add height to her

rather short physique. Very graceful and dainty-looking little shoes of the reign of Queen Anne show the heels and soles formed in one in what we now call the Louis XV. fashion.

The heels were waisted, and tapered down to a very small base, and from that day to this such an arrangement has flourished intermittently, despite the condemnation of

the physicians.

It is only fair to add that not only women but men have been in their time addicted to high heels, and there are still to be seen in museums, latchet shoes for men with extra high and very narrow heels. One pair preserved in the museum at Whitby has heels six inches tall.

Special footgear has always appertained to special occasions, and for the most important days of a woman's life, that of her wedding, particularly pretty shoes are naturally chosen. Many modern brides are now wearing silver or gold tissue shoes, to emphasise the silver or gold brocade of the dress.

Bridal Shoes

With weddings is connected the ancient custom of throwing old shoes to bring luck to the happy pair, and in very ancient days at Jewish weddings the husband offered not only a ring to his bride, but also a shoe.

It was in all ages customary for a bride to wear white at her wedding, and therefore it is not surprising to find an exquisite old bridal shoe made of pale yellow silk embroidered with silver flowers. On the sole of another shoe beneath the ball of the foot is traced a heart, suggesting that the shoe was that of a bride worn at her wedding.

One of the most recent types of shoe might well be a wedding shoe. It is made of satin, and has a high front, elaborately decorated with pearls and silver beads. What makes the model appropriate for a bride is the fact that at the sides of the shoes are ribbon bows fringed with silver, which one can imagine the bride removing and tearing in pieces to give to her girl friends. This idea is strongly reminiscent of the old method of dealing with the bride's garter.

The modern mother is very careful of her little one's needs, and by giving them boots that fit well and are long enough, keeps their feet a beautiful shape, and avoids the terrible infliction of enlarged joints, which are usually traceable to short boots.

Following the theory that freedom is good for the feet, some children are allowed to run about without shoes and stockings, though there have been many dreadful cases of tender feet pierced by sharp stones or bits of glass. It is said by the doctors to be far more sensible to give a child socks and sandals, or sandals without socks, than to let him run about absolutely barefooted.

Every pastime, such as golf, skating, hockey, shooting, and climbing brings with it the necessity of special footgear. Upon the links women wear laced boots with high top pieces buttoned at one side; and for hockey and other sports similar sturdy footgear.

It is declared that much outdoor exercise has enlarged the size of the feet of the present generation of girls. This fact has not been without advantage to the makers of boots and shoes, who have been obliged to turn their attention to the production of elegance despite physical drawbacks, and thus it comes to pass that the footgear of the present day is quite as beautiful as that of other centuries, when boots and shoes were representative of the artistry of the craftsman.

No material seems too delicate for the modern shoemaker to handle. Cinderella's glass slippers were scarcely less fragile than a pair made entirely of feathers of the tiniest possible size, in the graduated colours

of the pheasant.

On the other hand, there are fur-edged and fur-lined boots, some with the button-holes rimmed with fur, a new freak, and an amusing evidence of the present supremacy of fur. And in between these extremes there are myriads of patterns of fleeting or permanent interest; patterns with barred and buttoned fronts, patterns of the old Cavalier design, splendid with big buckles, and mules of quilted silk for the boudoir, with a little bunch of flowers instead of a bow decoration; over-shoes for frosty days, and for the rain the ever-faithful golosh.

DRESS ACCESSORIES

AN EMBROIDERED COLLAR

The Charming Effect of Appliqué Cretonne Rosebud on Ottoman Silk—A Design for Collar and Cuffs—A Persian Form of Embroidery—Cretonne Designs to Select—How to Cut the Pattern—Embroidering a Background—Lining and Finishing Off

Since the collarless corsage has come into vogue, it has so entirely proved its charms

that it is likely to remain in favour.

It is improbable that we shall return to old tortures, even should fashion endeavour to lay down once again the decree that the throat be encircled tightly by a high collar. Many women, too, have found out by adopting the collarless corsage how vastly both neck and throat have been improved, after discarding the old-fashioned tightness around the throat.

It is generally admitted that the final touch at the neck of a blouse is a very important matter, for a careless and unbecoming finish at the throat may ruin the entire tout ensemble of an otherwise

well-dressed woman.

The simple circular "Peter Pan" collar, made of lace, muslin, or lawn, is a favourite with many; but its very popularity lessens its virtues in the eyes of others, who reject, and possibly rightly so, that which can be bought by the dozen if the need be. Therefore an embroidered collar, which is original and quaint, with which to embellish a new blouse or costume, is described here. Embroidery plays a very important part in the dress decorations of the woman of fashion nowadays, hand embroidery on

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collars, cuffs, and panels being a distinctive feature.

The embroideries of the past may give practical ideas for the present day needlewoman who sets her hand to appliqué work.

As early as the sixteenth century appliqué work was much used—that is to say, one fabric cut into a design of flowers or animals was tacked down on to another fabric. Then a couching of silk covered the edges, and cord was sewn down over this; but the edges of the design could also be worked over in satin or buttonhole-stitch, to prevent their fraying.

Far earlier, however, the Persians were adepts at this form of embroidery, so, as so often proved to be the case, the newest

work is only a revival.

We can adopt this ancient idea of appliqué work in a minor degree to embellishing our "chiffons," by using cretonne on Ottoman silk. It may sound a curious combination, but it has only to be seen to be appreciated.

A Pretty Collar

Procure some Ottoman silk, and for a collar which is cut something after the style of collar, sailor with a fairly deep V in front, half a yard will be sufficient. This collar is a delightful one to use over a blouse of mousseline-de-soie, crêpe-de-chine, chiffon or even simple muslin. The blouse should be made perfectly plainly, with perhaps a few tiny tucks down the centre-front,

the sole trimming being the embroidered collar and turned back cuffs embroidered to match. To look really effective when turnedback cuffs are worn, the sleeve should end a

few inches above the wrist.

The collar calls forth the skill of the needlewoman, but it is a simple idea requiring no very laborious filling-in work, whilst the result is charming. When the silk has been chosen, procure a remnant of cretonne with a ribbed surface to correspond with the Ottoman silk, having a design of small shaded pink roses and green leaves scattered over the surface. The colouring of the roses selected should be very soft and refined, the leaves a delicate green. The shaded colourings of the flowers should be matched exactly in rose-pink mallard floss, the tones of the leaves in soft shades of green.

How to Appliqué the Design

Take a pair of sharp scissors, and for a collar cut out the sprays of flowers in pairs,

matching them as nearly as possible in shape and colour, so that there will be a certain amount of uniformity of design when arranged. Six small sprays of rosebuds, with their leaves, will be required.

Place a collar of a favourite shape, preferably one with a scalloped edge, on to the Ottoman silk, pin it down, and outline the shape with a pencil on to the silk. Unpin the pattern and lay it aside. A scalloped design may be bought and stamped all round

the edge of the collar, if desired.

Tack the flowers on to the silk collar, and work over the edges of the roses with various shades of the rose-pink, and the edges of the leaves and stems in shades of green, using buttonhole-stitch. Keep the edges well covered, and the stitch smooth and even. Either an open or closed buttonhole-stitch may be used, but this point must be left to the individual taste of the worker.

Delicate stems may be worked in stemstitch if the needlewoman further wishes to

embellish the collar, but this is not necessary. The markings on the cretonne leaves should be worked over in chain or stem-stitch in corresponding shades of green. The centres of the roses may also be effectively embroidered in silk, using satin-stitch. Outline the petals of the roses in gold tambour thread, working the thread right through the fabric.

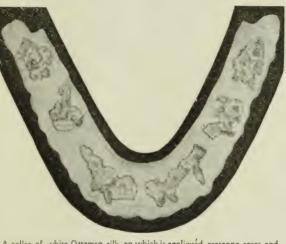
Buttonhole all round the scallops in palest rose silk.

and embroider small knots profusely over the Ottoman silk background in the darker shade of rose.

The silk must be neatly turned in all around the scallops, and the collar lined with a thin Japanese silk. If cuffs are desired, they are made and embroidered in exactly the same manner.

This idea of cretonne appliqué need not be restricted to Ottoman silk. An embroidered collar and cuffs en suite would give a chic and distinctive finish to a smart tussore silk gown, and form a beautiful trimming. The idea is all the more valuable when it is realised that it is work which can be accomplished by one who, strictly speaking, is not an adept needlewoman.

Cretonne appliqué collars and cuffs could be effectively applied to a white linen tailormade coat and skirt. The appliqué of cretonne on silk or other fabrics is a suggestion containing many possibilities for the ingenious and skilful worker.



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A collar of white Ottoman silk, on which is appliqued cretonne roses and leaves. These are lightly worked over in silks of the natural colours



This section forms a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents:

The scope can be seen not the form the form the second of the Hair The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty Freckles, Sunburn
Beauty Baths
Manicure

The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve
Her Good Looks
Beauty Foods

Beauty Secrets Mothers ought to Teach their Daughters The Complexion The Teeth The Eyes The Ideal of Beauty The Ideal Figure, etc., etc.

BEAUTIFUL WOMEN IN HISTORY

LADY JERSEY

By PEARL ADAM



HE tenth Earl of Westmorland, one of the gayest spendthrifts of his day, overtaken by a horde of hungry debts, sought the advice of Robert Child, the banker, in the hope of obtaining financial assistance.

They met at dinner, and after they had sat over their wine for some time, discussing their business, the Earl said, "Now, Mr. Child, we have been discussing a good many business questions, but there is one of a different character upon which I should like much to have your opinion and advice. Suppose, Mr. Child, that you were in love with a girl and she with you, but her father refused his consent to your union, what would you do?"

"Why," said Mr. Child, with an unbankerlike recklessness inspired by his wine, "run away with her, to be sure."

Taken at His Word

Not long after Mr. Child was awakened in the early hours of the morning to find that the Earl had acted on his advice. The front door was open, his daughter's companion drugged, and his daughter gone. The irate banker flew after the couple, who were on the road to Gretna Green, and, after a chase of forty miles, came up with them. The Earl turned and shot the leader of the banker's team, and got safely away with his heiress.

Mr. Child swore that his daughter should never have a farthing of his money, and he would not recognise her first-born, a boy. But three years later, when the future Countess of Jersey arrived, and the young mother was very ill, he relented, and was reconciled with his daughter. But he never forgave her husband, and he always hated his grandson. His immense fortune was bequeathed only to the Countess, and eventually passed into the hands of her daughter Sarah, afterwards Liady Jersey, whose birth had been the means of reconciling him to his only child.

A Leader of Society

It is perhaps but natural that the daughter of this romantic runaway marriage should have inherited considerable character from her parents. When this girl made her bow to society she attracted considerable attention. She was the richest heiress in England, and her beauty was of no mean order. Her appearance was stately, her figure commanding and well-formed. Deep blue eyes were set in a complexion so alabaster-white that her veins showed through. She appears to have had but little emotional capacity, and her heart remained untouched until the addition of Lord George Villiers to the ranks of her admirers.

He was a magnificent figure—England's most daring horseman, an aristocrat in appearance, and the possessor of a strong sense of honour and courage. They were married in 1804, and the next year Lord George became Earl Jersey.

Lady Jersey wielded undisputed sway over London society for many years, and took a leading part in all the brilliant social life of her time, and in the faction fighting which raged around the Regent and Princess Caroline. On this question her views were the same as her husband's, and she espoused

the cause of the Princess with such vigour as to let it be known that, in her opinion, no self-respecting woman should be seen at a Court presided over by the Regent. She possessed an extreme amount of energy, and once she took up the cudgels on behalf of anyone, she rested not until the victory was gained. So keenly were her feelings engaged in Queen Caroline's trial that many of her friends feared for her sanity.

Of course, her championship of the Princess made the Regent furious. He sent back her portrait, to which he had given the place of honour in his Gallery of Beauties, and she took her revenge by fighting even

more determinedly in the Princess's cause. She was dismissed from the Regent's Court, and if by chance the two happened to come face to face, they would glare at each other with a curious mixture of disdain and fury in their expression that must have been amusing to witness.

Lady Jersey supported Byron, too, in the face of the rest of society, and gave a party to bid him farewell from England, in defiance of the feeling existing against him. She received him at her house at Middleton when nearly every door in the country was closed against him, and he refers to the visit in the following words: "I spent a week at Lady Jersey's once, and very agreeably it passed: the guests were well chosen, the host and hostess on hospitable thoughts intent, the establishment combining all the luxury of a maison montée en prince with the ease and comfort of a well-ordered house." As a matter of fact, although he never admitted it, Byron was on the verge of insanity at this time, and sometimes he would lock living on hard biscuits and

water, and at other times he would spend the night roaming in the woods. Lord and Lady Jersey behaved on these occasions with the utmost tact and consideration.

The house at Middleton Park, which was the Oxfordshire seat of the Earl, was really like a palace. Seventy servants were employed, and sometimes as many as 1,600 persons were entertained there in a week. Lord Jersey spent most of his time while in Oxfordshire in breeding and training horses, while his wife gave much attention to charitable work, at Christmastime really behaving like a veritable Lady

Bountiful. Yet she was not popular with the country folk. Perhaps she was a little condescending. One of their complaints was that she did not give her presents herself, as "the wicked Lady Jersey used to do." She had no real sympathy with them, and consequently there was an unconscious aloofness about her manner. She was only in her element in society.

A Contemporary Verdict

Thomas Creevey was a guest at Middleton for some little time, and his description of his hostess is really delightful. "Shall I tell you what Lady Jersey is like?" he



Middleton for several days,

Iving on hard bissuits and

Engraved by 9. Counters of Jersey, the reigning Society beauty, and the richest heiress of her day. She ardently espoused the cause of the luckless Queen Caroline, wife of George IV., and was the friend and protector of Byron during his social ostracism.

Engraved by 9. Cechran, from a miniature by G. Hayter**

writes. "She is like one of her numerous gold and silver musical dickey birds that are in all the show-rooms of this house. She begins to sing at eleven o'clock, and, with the interval of the hour when she retires to her cage to rest, she sings till twelve at night without a moment's interruption. She changes her feathers for dinner, and her plumage both morning and evening is the happiest and most beautiful I ever saw."

Indeed, as a leader of fashion she displayed positively ferocious activity. She changed every article of clothing from head to foot four times a day, and her gowns were the talk of London.

Countess Granville says, "She is really wonderful, and how she can stand the life she leads is still more wonderful. She sees everybody in her own house and calls on everybody in theirs. She begins the day with a dancing master at nine o'clock, and never rests till midnight." Byron, after paying a tribute to her courage and kindness in protecting him, says, "Poor, dear Lady Jersey! Does she still retain her beautiful cream-coloured complexion and raven hair? I used to long to tell her that she spoiled her looks by her excessive animation; for her eyes, tongue, head and arms were all in movement at once, and were only relieved from their active service by want of respiration."

Lady Jersey had three daughters and five sons. The former did not see very much of their mother. They lived in a separate wing of the house at Middleton, and had a separate establishment. Regularly every day they paid a visit to their mother, when they repeated the Catechism, and were told how the day was to be employed and how they were to be attired in the evening. She insisted on her children speaking French only when they were with her. She took a great deal of interest in their progress in their studies, but unfortunately it was not of a very helpful kind. She set an examination paper for them every week, and among the questions put to the poor children was, "How long did the Romans stay in America, and what were their encampments?" The governess felt obliged gently to remonstrate with the Countess on this weekly "examination," and it was discontinued.

Beauty as Banker

Though she was the chief partner in Child's bank, and dined every week with her co-partners, she really had not much business capacity, at any rate where her household was concerned. She was robbed in every conceivable manner by her servants. Champagne and Tokay were the table wines in the servants' hall. Her maids wore her silk stockings at four guineas a pair. The tradesmen's accounts were cooked. She knew nothing about all this, but imagined her establishments were run in an admirable manner. Fortunately, Lord Jersey believed his wife was as good a manager as she herself did, and never troubled to look into things, so her business reputation never suffered where he was concerned.

In social matters, however, she displayed considerable ability. She was the Queen of Almack's, where her restless energy and somewhat tyrannical nature had fine opportunities. Byron says of her that "she was the veriest tyrant that ever governed fashion's fools, and compelled them to shake their caps and bells as she willed it." She herself acted upon the maxim that it is necessary in society to treat people as fools, and to treat them firmly. She frequently made

herself ridiculous by her rudeness, and the air she affected of a tragedy queen. She it was who originated the aristocratic practice of clipping the final "ing," and this and other similar barbarities were used as the shibboleth for the exclusion of parvenus from the upper world. She it was who introduced waltzing, which was at first considered a highly indecent form of dancing. Prince Esterhazy instructed her, and her superb skill made the dance fashionable.

A Composite Character

She ruled Almack's with great severity. She insisted on receiving ocular proof of the dancing powers of all would-be members. A disappointed applicant once tried to soothe his feelings by challenging Lord Jersey, who said that if all persons who did not receive tickets from his wife were to call him to account for want of courtesy on her part, he should have to make up his mind to become a target for young officers, and he, therefore, declined the honour of the proposed meeting.

Lady Cowper, afterwards Lady Palmerston, was the Countess's only rival, and opinions were divided as to which of the two really was the queen of that brilliant little circle. Perhaps Lady Cowper was the most popular, for Lady Jersey's behaviour was not always of the sort to make her beloved. Her husband, who was perfection in his temper, according to Lady Granville, had fortunately a restraining influence over her, but she invariably got into trouble when away from him.

All her children died in their prime, and her misery as one by one they passed away was unspeakable. She allowed no one but her husband near her, and even he was not permitted to say a word to her. His presence, however, soothed her agitation somewhat. But in 1858 Clementina, her father's darling, died. It broke his heart, and a year later he followed her to the grave. Three weeks after that the Countess's eldest son died, and then it was not long before her one remaining daughter was lost to her. Her last child, John Francis, died in 1862. She herself lived for five years more, still brilliant, still admired. At the age of sixty she outshone all the younger beauties of the time at a ball, where, in the dress of a sultana, she was the most striking figure in the

To sum up, she was tyrannical, without the soft charm of woman; she possessed neither wit nor imagination, she was rude and impetuous, prejudiced in her understanding, tiresome and quarrelsome. On the credit side, she was beautiful without being a coquette, prejudiced but without rancour, neither proud nor conceited, immensely active, and exceedingly kind-hearted. To the throne from which she ruled English society she attracted the Tsar Nicholas I., the Kings of Prussia, Hanover, Holland, and Belgium, Byron, Creevey, Greville, Wellington, and many others. She was indeed the most wonderful woman of her time.



THE ART OF HAIRDRESSING



Continued for tage 3956, Vel 6

By DAVID NICOL

Diploma of Honour at the Paris Exhibition, Coiffeur by Appointment to H.M. the Queen.

A PRACTICAL COIFFURE

The Switch—The Becoming Side Parting—Arrangement of Front and Side Hair—Large, Light Puff—A Coiffure that is Becoming to Almost any Type of Face

The circular plaits for the "Nattelina" coiffure (described in a previous article, page 3954, Vol. 6) should really be mounted on a featherweight circular frame, in which case about half the quantity of hair is needed.

But they can be twisted round and round

to form the requisite size and shape.

These plaits are not expensive, and can be had at any good hairdresser's. But if a girl already possesses a long plait of her own, I should advise her to make it into a "Nattelina" plait herself. Every ordinary plait consists of three strands.

Divide these strands, and make one circular plait out of each. That shows how

little hair these side plaits need.

Place the plaits in position above the ears, and pin them securely, taking care to leave some waved hair below them to soften the line of the plait. If these directions are followed there should be no difficulty in securing a successful coiffure.

Simple but Chic

The style that I propose to explain and illustrate in this article is essentially practical.

It is a style that is capable of modification or elaboration, and I hope—and think—that it will appeal especially to the girl who

wants her hair to look soft and chic, but has not a great deal of time to spend on hairdressing, nor a great deal of money to spend on false hair.

This style demands no false hair except the coil which binds the curls into place, and gives smartness to the entire head-dressing.

Most ladies possess a "switch"—just an ordinary tail of hair—which they bought originally to use as a plait or to coil in with their own hair. It is no use for curls, being too long and not properly mounted or curled; it is no use for a swathe, such as described in the last article (page 3956, Vol. 6) because it is not mounted flat. But it

is of the greatest use for a coil, tied loosely and artistically round a bunch of curls or puffs, and it is for that express purpose that this very practical style is designed.

For the Girl with Short Tresses

The "switch" may be in one long piece or in two short ones; either serve equally well for this purpose. The remainder of the coiffure should certainly appeal to ladies with short hair—those same ladies who are fond of envying their sisters with long tresses grumbling that "they can make no effective dressing from their own 'miserable wisps'!" Ladies are given to calling their hair "wisps" and "rats' tails," and, instead of seeking the most effective means of making it look its best, give way to despair, and go about looking badly coiffé.

The waved puffs, with curled points, which comprise the attractive "back" of this style can be easily made from short, even scanty hair. They can be secured and rolled quite well by the wearer on her own head, and form a change from the usual curls, which look utterly different when finished. I do not want to pretend that the waved puffs can be made in five minutes. But they can be excellently achieved in half an hour, and the

result, which should last all day, will be well worth the labour. If a girl has to dress her hair in a hurry in the morning, ordinary curls could be substituted for the "waved points," and the big puffs could be made of straight instead of waved hair.

I must again remark that, for day or evening wear, this coiffure is without equal for the girl without very much hair on her head or in her dressing-table drawer.

The style is equally effective with a centre or side parting. Personally, mysympathies incline to a side parting, because I know from much experience that it is both becoming and smart. Many



The light circular pad, with a centre hole, on which the puffs of the coiffure are arranged

ladies pin their faith to a centre parting, and are content to look merely pretty. With a side parting they would gain a certain indescribable smartness, in addition. The left side is usually best for a lady to part her hair. But this is a matter for individual choice.

Ladies, using a side parting, must be careful that they do not harden or broaden their faces. The long piece of hair which is drawn across the forehead should never be left straight; it must be lifted upwards, or drawn down towards the eyebrows with a central dip, in order to lengthen or shorten the face. A side parting can be adapted to suit nearly every type of face.

Making the Foundation

Having made the parting on left or right

side, place the front hair on pins, to wave it. Use six pins on the broad side, and two on the narrow; two additional pins may then be used on either side, if it is thought necessarv to carry the wave round towards the back. Before putting the front and side hair into waving pins, the foundation must be made and securely tied, as directed in previous articles. Pinch the waved pieces of hair with rather hot pinching irons, and then put the hair that forms the foundation on to waving pins.

Ordinary pins may be used for this purpose, and, in order to secure the most charming result, it is necessary for the large puffs at the back of the coiffure to be made of waved, not straight hair. It is quite easy to wave

the hair composing the foundation tail in the same manner as the front and side pieces, and on ordinary or tortoiseshell pins.

Six or seven large puffs are to be made at the back, so it is best to divide the foundation into six or seven largish strands, and roll each one round a pin. It is not necessary to wave these strands right to the top as every "point" will have to be curled with irons. Having placed the foundation hair round the waving pins, pinch each one firmly as before, and remove the pins. The tail of hair should then be left hanging in large, natural-looking waves. The waves for these puffs should be large, not small, or they will merely look as though the hair were crimped. Broad, undulating waves, one on each puff, are all that are needed for this coiffure.



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The puffs as they should be arranged on the frame or pad. The tail of each puff is curled in corkscrew fashion and then pulled lightly out into a natural curl. Finally, the switch is fixed round the bunch of puffs and curls

Design by David Nicel, 50, Haymarket, London, S.IV.

The front and side hair must then be arranged. French comb it thoroughly; and brush the uppermost side, lifting it into position, and securing it with two-sided combs.

Always remember that the front and side hair can never be artistically arranged with the sole use of brush and comb. They start the process, but it needs the insertion of the fingers under the hair to give it a gentle pull here and there, before a really soft and attractive appearance is obtained.

Do not be afraid to touch the hair with the fingers. Nothing is more unbecoming than a hard effect, such as is given by the sole use of brush and comb. This particular style can be worn with a central dip, made by pulling the broad piece of hair downwards with the fingers. The narrow side becomes

very chic if slightly raised towards back. But the actual arrangement of the front hair is, of course, purely a matter of individual taste. short tails of hair remaining from the front and side pieces should be lightly twisted round the base of the foundation, and securely pinned. This obviates the chance of the front dressing being pulled out of place.

Large, light puffs of the type illustrated look best, and are easier to arrange on a frame or pad. A light, circular pad, costing a few pence, and made with a centre hole, can well be utilised for this

purpose.

Waved Puffs

It should be fixed at this stage of the hairdressing, the foundation tail being drawn through it, and the pad

pinned to the hair. To start making the waved puffs, divide the tail into strands about the thickness of a thumb. French comb the strand underneath, and brush the top lightly, then insert the fingers of the left hand under the strand; draw it across them, and pull it out gently, pinning it securely to the pad just beyond the left hand fingers. This leaves a large, lightlooking puff, with a tail of hair hanging below it, to be afterwards utilised for the "curled points." Six or seven puffs should be made in this way, some lying downwards, some across, and some upwards on the pad. Each puff should have its loose tail of hair, ready to be turned into a curl.

In dressing the hair in this style, a narrow margin of hair may be left hanging below

the foundation round the back of the head. This hair can then be utilised for a few odd curls to fill up any gaps. But it is not imperative. Having fixed the large puffs, each tail must be curled with irons, or round the finger, till it resembles a corkscrew curl.

These curls must be lightly pinned round the edge of the pad, and the end of each one pulled out to look like a natural curl. This gives a charming finish to the puffs, and is a change from ordinary curls. If the additional hair has been left apart from the foundation, it should be used last of all, and made into two or three curls, placed where they are most needed.

Lastly, the switch is fixed round the bunch of puffs and curls. If there are two short switches they must start from above each ear, one being drawn across the top of the puffs, and finished where the second one starts; and the second being carried round the lower part of the puffs, finishing where the first starts. If the switch is in one long piece, it is begun over one ear and carried right round the head; a fork pin or tortoiseshell brooch hiding the division. Of course, this switch may be omitted; but it undoubtedly improves and strengthens the coiffure.

If ladies have no time to wave the foundation hair and "points," this style may be made in precisely the same way with straight hair. The puffs will then be smooth instead of wavy, and the curls, instead of being loose with the ends pulled out, may be made like ordinary curls. So, for either method, this style provides a practical and becoming coiffure for almost any type of beauty.

EXERCISES THAT BRING GRACE @ BEAUTY

INDIAN CLUBS-No. 1

By BEATRICE E. BEAR

Fellow of the Gymnastic Teachers' Institute, Member of the British College of Physical Education

The Use of Club Swinging—Correct Length and Weight—The Way to Hold the Club—Position for Club Swinging—Swings and Twists, and How to Make Them—Circles, from A to D

The aim of this series of articles is to give simple directions as to the way clubs should be used, so as to enable anyone to swing them.

Valuable Benefits

Club swinging encourages an erect attitude, strengthens the wrists, gives flexibility to the shoulder-muscles, and counteracts

prominent shoulder-blades. It also overcomes rigidity of the chest, broadening and deepening it, and so increases the capacity for deep breathing. The more advanced exercises, which necessitate different circles being made simultaneously with each hand, cultivate ambidexterity and control of movement.

Children from nine to twelve years of age should have clubs from 18 inches to 20 inches in length, weighing from 8 ounces to 10 ounces each. For girls of fifteen and upwards, the length should be 20 inches to 22 inches, and the weight 12 ounces to 14 ounces each club. Clubs over I pound in weight are not advised, as they are too tiring. The shape of the club is important—the neck should be slender, and the increase in size gradual.

Clubs are swung in circles, which are made either in front of or behind the body. Circles are divided into swings and twists. Swings are circles Fig. 1. made from the shoulder, the

arm and club being kept in a straight line. Twists are circles made from the wrist, sometimes with the assistance of the fingers.

When swinging clubs, the body always must be kept quiet. Swaying, bending the knees, or ducking forward of the head must be avoided. There is no fear of the club hitting the head if the circle is made correctly.

Rules for Swings. The club must be

held loosely. If the hand is placed on it as described below in the "Carry," there is no danger of the club being dropped. The arm must be straight, but not stiffened. The club should be swung round—i.e., the weight of the club should take the arm round and keep it straight, just as a weight tied to a piece of string will, if swung round, make a circle and keep the string straight. In starting swings, after straightening the arm, always turn the wrist so that the fingers face the direction in which the swing is to be made, and keep the knob of the club resting lightly against the wrist. In this way the club will remain in line with the arm.

Rules for Twists. Keep the hand in its place, and the wrist and fingers supple, so that the weight of the club can, in doing the circle, bend or turn the wrist, or cause the fingers slightly to relax their hold.

The chief difficulty in club



Fig. 1. "Carry." Right hand, correct.

Left hand, incorrect

Fhotos, Martin Jacolette



Fig. 2. Outward front swing (A). Right hand. Showing position just after the start of circle. Left hand. Outward back twist (B), just after the start of circle

swinging is to make the circles in the right direction. For instance, the tendency making front swings (across the body in front) is to start the circle behind shoulder, and the finish it too far from the body in front. To overcome this, the learner should imagine herself standing with her back to a thin wall. All circles made in front of the body should be parallel to this imaginary wall, and about 18 inches to 20 inches from it. All circles made behind the body should also be parallel to the wall, and about 8 inches or 10 inches behind it. . It will be shown later how the direction of the circles can be learnt by swinging the club against an actual wall.

Beginners are ad-

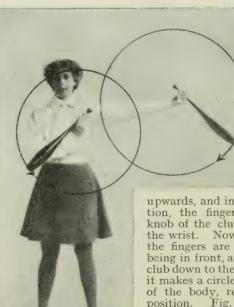


Fig. 3. Right hand. Outward cross front twist (C), just before completion of 1st half of circle. Left hand. Outward back twist at full distance (B"), just before completion of 1st half of circle

vised to master the first four circles, A, B, C, D, and to practise combinations of these with each hand separately, before attempting the other more advanced circles. Consecutive circles will be dealt with later.

THE CARRY (Fig. 1). This is the preliminary position from which all the circles are started. The hands should hold just above the knob of the clubs, which should point vertically upwards. The fingers and thumb must be folded round the neck of the club, not grasping it tightly, the arms bent, the hands level with and opposite to the shoulders. The body is held erect, the chest forward, the chin in, the eves looking to the front and fixed on a point slightly above their own level. The feet are a small space apart, the knees braced back and toes turned out at an angle of 45°. (See Fig. 1. Right hand correct, left hand incorrect, and showing a very common mistake —that of putting the first finger straight up the club.)

There are twelve circles which can be made with clubs. These will be described in order, afterwards simple exercises combining these circles, and also more advanced combinations,

will be given. Each circle is denoted by a letter, which is after the placed name. This short notation should be learnt in order that the exercises may be read. Every circle should be practised an equal number of times with each hand.

OUTWARD FRONT SWING (A) (Fig. 2). Right hand. From the ''Carry,'' straighten the arm

upwards, and in a slightly forward direction, the fingers to the front and the knob of the club resting lightly against Now turn the wrist so that the fingers are turned out, the thumb being in front, and immediately swing the club down to the right and round, so that it makes a circle about 9 inches in front of the body, returning to the starting Fig. 2 shows the right-hand position. club passing through the first quarter of the circle, and it will be noticed that the back of the hand is uppermost. the correct position of the hand in all swings when the arm is approaching the horizontal, and it depends on the important turn of the wrist at the beginning of

the circle (see Rules on Swings). Repeat the circle eight times, until it goes smoothly and easily. The arm must not be allowed to bend. It should feel as if the club were pulling at the shoulder-joint; and the wrist should be turned each time at the start of the circle without jerk or pause. The next thing is to get the right direction of the circle. To ensure this, stand facing a wall, about 9 inches away from it—less for a small child. Raise the club ready for the swing, the end of the club touching the wall, and make the circle, letting the club just graze the wall throughout. Repeat eight times, then practise the same thing

eight times with the left hand. The learner should count each circle as she starts it—one, two, three, in rather slow waltz time; or a waltz may be played, each circle occupying one bar.

OUTWARD BACK TWIST (B) (Fig. 2). Left hand. Raise the left hand till over the left shoulder, knuckles level with and about 2 inches from the ear, the club inclined slightly back-Start wards. the circle by bending the wrist back and

to the left, so that the knuckles are on top. This allows the club to swing to the left and down behind the shoulder; then let the circle continue upwards behind the head to the starting position. A circle has now been made behind the left shoulder and the head with the wrist as the centre point. The hand must not be moved from its position close to the ear, and the wrist must be quite loose, so that the club can twist and turn it in doing the circle. Repeat this circle four times. To get the

right direction, stand with the back to a wall, about 9 inches from it, and make the end of the club touch the wall throughout the circle.

This twist may also be done with the hand about 12 or 14 inches from the ear—Outward Back Twist at half distance (B')—or with the arm straight at shoulder level—Outward Back Twist at full distance (B''). In this last circle the wrist is not bent, it is turned so that the fingers are uppermost. The club is then swung round in the hand, the fingers straightening as the club drops to its lowest point, closing as it comes up. (See Fig. 3.)

Outward Cross Front Twist (C) (Fig 3). Right hand. Place the right hand in front of the left breast, the club pointing upwards and slightly inclined forwards. Start by bending the hand back towards the arm, so that the fingers are uppermost; at the same time let the fingers begin to open. This allows the end of the club to descend to the right. When the club is at its lowest point, the fingers will be quite straight, but still in contact with the club, and the club will touch the root of the thumb. (See Fig. 3, right hand.) As the club ascends, the fingers close. It is important that the club should

be held close up between the base the thumb and first finger, which should both grip the club firmly. The club actually twists in the socket S O formed, the fingers only con-trolling the movement. Practise this circle facing a wall, 9 inches from it.

This circle may also be made at half distance (C'), when the shoulders must be slightly turned (left shoulder back), or at full distance (C').

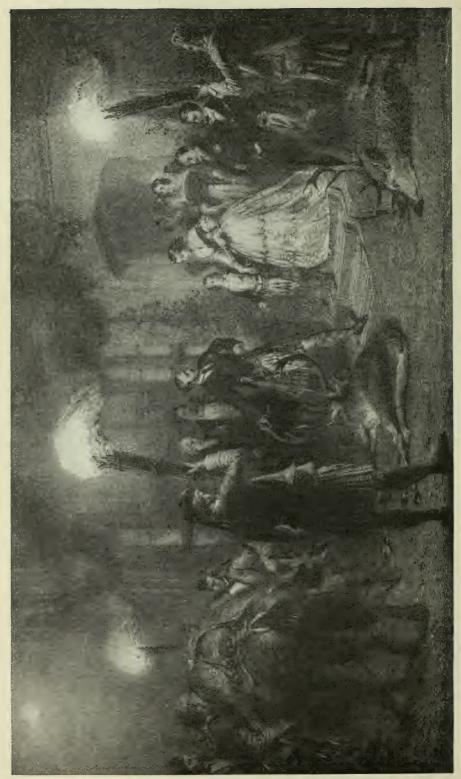
OUTWARD BACK SWING (D) (Fig. 4). Left hand. For this swing a turn must be made on the heels. Raise the toes from the ground and pivot on the heels a quarter of a circle to the left till the left foot points directly forward and the right foot is at right angles to it. Now, from the "Carry," straighten the left arm until the hand is above and inclined a little outward from the left shoulder, the fingers being forward, and the club in line with

the arm. Now swing the club forwards, downwards, backwards, and upwards to the starting position. Allow the body to turn with the swing of the club, and be sure to keep the back of the hand uppermost when the arm is horizontal. This swing should be parallel to the outward front swing. To ensure this, stand with the back about 9 inches from a wall, turn on the heels and proceed, making the club describe a circle on the wall. (Fig. 4 shows left hand practising against wall.)



Fig. 4. Left Hand. Outward back swing (D). Just before completion of 3rd quarter, showing practice against a wall. Right hand. Outward cross inside twist K, just before completion of 1st quarter of circle. N.B. This photograph does not depict a combined exercise. The two circles are not being swung together

To be continued.



The picturesque old Highland custom of bringing the stag home at old Balmoral Castle. Their Scottish home has been very dear to our Royal Family, since Queen Victoria decided to become a Highland cheepershed carefully cheftainess. The Castle is full of tender memories and sweet associations, whilst ancient customs there are cherished carefully From the painting by Carl Hang



THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon:

Presentations and other Func-

Court Balls The Art of Entertaining Dinner Parties, etc. Card Parties
Dances
At Homes
Garden Parties,
etc., etc.

The Fashionable Resorts of Europe Great Social Positions Occupied by Women Eliquette for all Occasions, etc.

ROMANCES OF ROYAL PALACES

BALMORAL CASTLE

By SARAH A. TOOLEY

A Beauty Spot of the North—Homely Delights of a Great Queen—Miss Florence Nightingale at Balmoral—Royal Lovers—A Gift of White Heather—The Domain and How It Grew—The Tender Memories of Balmoral

ROMANTIC in situation beyond all other Royal residences is the King's Highland home.

Its white towers rise in the glen above Dee's "rushing tide," against a background of bold mountain scenery. Hill beyond hill towers to the sky, dwarfing the picturesque castle standing serenely below on its sylvan plateau. Some of the hills are thickly wooded to the summit, others are wild and bare, and above them all, on the farthest horizon, stretches the long line of "dark Lochnagar"—dark save where, even at midsummer, the snow reposes in white patches upon its mighty flanks. As one gazes the words of Byron come forcibly to the mind:

England! thy beauties are tame and domestic. To one who has roved o'er the mountains afar': Oh, for the crags that are wild and majestic! The steep, frowning glories of dark Lochnagar.

The Land of Romance

Romantic deeds and romantic legends seem to breathe in the very air of the place. How often in the days of yore have these hills resounded to the pibroch's shrill note, while in the valley mustered the Gordons, the Farquharsons, and those who served that Thane who "called was Macduff." But now those turbulent fighting days are over, and the descendant of the once hated House of Hanover sojourns each autumn peacefully in the valley.

But still bagpipes summon the gathering of the clans when the purple heather clothes the hills and the russet of the bracken and the scarlet of the rowan berries lend glowing colour to the scene. King George is for the nonce a Highland chieftain, and, dressed in kilt and Glengarry cap, heads the Royal clan at the time-honoured sports, while the Duke

of Fife brings the men of Duff from Mar Lodge, and Mr. Farquharson marshals the men of Invercauld.

The Queen and her children are there, and many Royal and distinguished visitors to Deeside applaud the feats of strength and skill of the stalwart men in kilts, and their vigorous, picturesque dancing. The gathering of the clans amongst the hills no longer portends vengeance on the southern foe, or the brewing of internal feuds and raids. All is peaceful sport and merriment. The war hatchet has been buried, never again to be disinterred.

Queen of the North

Balmoral Castle is the outward and visible sign of the establishment of the reigning dynasty in the hearts of the Scottish people. There are no ramparts, fortress towers, or guns, scarcely even a soldier to be seen at Balmoral. The clerk of the council to Lord John Russell, who accompanied his chief to the Castle during Queen Victoria's first sojourn there, wrote home in consternation: "There are no soldiers, and the whole guard of the Sovereign and the Royal Family is a single policeman!" He added: "The Queen is to be seen running in and out of the house all day long and visiting the old women in the cottages unattended."

The Queen and the Prince Consort first leased old Balmoral Castle in 1848—the present structure was built later—as a shooting-box for the Prince and an autumnal residence. Some tours which they had made in the Scottish Highlands appear to have roused the Stuart blood in the queenly daughter of the House of Hanover.

It was a romantic fancy with Queen Victoria to become a Highland chieftainess.

She came to her northern kingdom, not as the Queen of the South, but as one proud of her Stuart lineage. She found the little old baronial castle beside the Dee exactly suited to her fancy. It had originally been a farmhouse, an appendage, probably, to Abergeldie, the castle of the "Gay Gordons," two miles distant, and at the time of the Royal occupation was little more than a gentleman's modest private residence, castle though it was called. It was surrounded by primitive huts, with the smoke from the peat fires on their earthen floors issuing from holes in the roof, and so perfect was the solitude that at nightfall the deer from the hills came stealthily about the house.

hills came stealthily about the house.

A succession of unique and romantic incidents in the history of Royal palaces is connected with the settlement of Queen Victoria in her Highland home, and the building of the new Balmoral Castle.

The Building of Balmoral Castle

First came the making of the Queen's cairn on the top of Craigowan. In the centuries long past there had been built near the old Balmoral Castle an ancient cairn of remembrance, the "Cairn-a-Quheen," named after the battle cry of the Farquharsons. When an expedition set out on foot, each member of the clan who came to the muster brought a stone and laid it on the heap being formed. When the battle was over the survivors returned, and each took a stone away. Thus the stones which remained denoted the slain, and became a cairn of remembrance.

On a glorious autumn day in 1852 Queen Victoria raised her peaceful cairn as chieftainess of Balmoral. Up the mountain sides of Craigowan filed the procession—the Queen and Prince Consort and their elder children on their ponies, followed by the ladies and gentlemen of the household and the servants, cottagers, and tenantry of the Royal estate. The scene was picturesque beyond expression, with the kilted Highlanders, the shepherds in their plaids, the old women in their white mutches, the lads and lassies keen for the dancing, and the sedate figure of "Monk," the faithful dog of Sir Robert Gordon.

When the top of Craigowan was reached, the Queen laid a stone upon a given spot, her husband and children deposited their stones, and each of the company as they passed added to the heap until it had risen to some eight feet high, and the Prince Consort then laid the final stone, while the jubilant note of the pipes and the cheers of the people resounded round the lonely hillside.

"It was a gay, pretty, and touching sight," wrote the Queen, "and I felt almost inclined to cry. May God bless this place and allow us to see it and enjoy it many a long year."

Lichens now grow amongst the stones of the Queen's Cairn and purple heather fills the crevices, but she in whose honour the pile was raised needs no cairn to keep her name in remembrance.

Soon old Balmoral Castle became too small for the needs of the Royal Family, and on September 28, 1853, the foundation stone of the present castle was laid with all due solemnity. Again her people gathered about their chieftainess to join in the religious service which marked the occasion. The Queen, Prince Consort, and their children signed a parchment, recording the laying of the stone, which, together with coins of the reign, were put in a bottle and placed in the cavity, and the Queen laid the foundation stone. The pipers played, the people were feasted, and there was a dance in the evening.

In the autumn of 1855 the Queen entered into occupation of her new home, and again the faithful Highland folk gathered to join in her gladness. As she and the Prince and the Royal children entered the castle hall, an old shoe was thrown after them for good luck.

The new Castle was built of light grey granite in the old Scottish baronial style, and stood upon a plateau so close to the Dee that the rush of the waters over its stony bed made music in the Queen's sitting-room.

Everything about the Castle was characteristic of Scottish life and history. At the entrance stood the statue of Malcolm Canmore, the hall was decorated with stags' heads and trophies of the chase, the rooms were carpeted in Royal tartan, the furniture was covered with either the Stuart or the Victoria plaid, and the pictures were chiefly by Scottish artists of scenes and events illustrative of the country. The capacious ballroom was decorated with the device of the thisthe, and the walls hung with gay plaids, stags' heads, pouches, and claymores. The building and furnishing of the Castle

The building and furnishing of the Castle and the laying out of the grounds had all been devised and superintended by the Prince Consort with the loving co-operation of the Queen. Never was Royal castle reared with nobler domestic sentiments; every stone was cemented by love.

Queen Victoria in the Highlands

At her home in the Highlands the Queen had from the first emphasised her interest in the national life of the people amongst whom she dwelt. She dressed her children in tartan and kilt, and wore gowns herself of the Stuart plaid. Scotland's "hamely fare" was served at her table. Humble sons and daughters of the glen were her chosen attendants, and many became her honoured friends. And she worshipped with her neighbours in all simplicity at the little ivy-clad village church at Crathie.

Romantic indeed was the life which the Queen lived at her Highland home. She roamed the mountain and the glen, accompanied her husband in his deer-stalking expeditions, and joined in the merry-making at night when the hunters returned, and the spoils of the chase were laid before the castle gate, and the Highlanders, with flaming

torches, danced around. She explored the solitudes, took refuge from storms in some shepherd's hut, and was carried over marshy ground on a plaid slung between two Highlanders.

Lord Palmerston was amazed to find the Queen sallying forth from the Castle in the midst of heavy rain with a great hood over her bonnet, concealing all the features

except her eyes.

Lord John Russell also experienced a Ministerial shock when, after dinner on the evening of his first arrival at the old Castle of Balmoral, he saw the dining-room cleared for the Queen and Prince Consort to take lessons in reels and strathspeys to the playing of Willie Blair, the Highland fiddler.

These glimpses speak eloquently of the unconventional, homely Court established at the old grey castle by the Dee. The

voluminous black silk gown and white lace headdress. It is Florence Nightingale, who, recruiting her health in the Highlands after her return from the Crimea, has been summoned to receive in person the heartfelt thanks of her Sovereign for her heroic work amongst the sick and wounded soldiers.

Tales of love, too, can the hills around the Castle tell. In the autumn of 1855, handsome Prince Frederick of Prussia came a-wooing to Balmoral to win the Rose of England for his bride. The Princess Royal was then not sixteen, a fair, high-spirited girl rejoicing in the bracing life of her Highland home. As she rode with the Prince one afternoon up Craignaben, he dismounted from his pony, and gathering a spray of the rare white heather, presented it to the young Princess as a token of his affection. In the drawing-



Balmoral Castle, the romantically situated Highland home so beloved by our Royal Family. Its position by the River Dee, facing the majestic range of Lochnagar, makes it one of the most beautiful of Royal residences

Photo, F. Hardie

simple folk who dwelt around knew nothing about the etiquette of Courts, and a desire to show proper respect to their Queen and her husband sometimes took an amusing form.

An old man who lived alone at one of the cottages in the forest was the proud possessor of a set of fireirons which hitherto had rarely seen the light. Now, whenever he saw Royal visitors approaching he bustled round to set out the precious fireirons in state upon his humble hearth, and the Queen usually arrived to see the vanishing of the enshrouding brown paper as the poker and the tongs were triumphantly displayed before the glowing peats.

At Balmoral we may picture the Queen receiving a modest, lady-like woman in

room of the Castle that evening the Queen and Prince Consort sanctioned the private betrothal of "dear Vicky and Fritz."

In the golden days which followed, the lovers were seen wandering hand in hand about the glen, and when the cottage children dropped their curtseys, the tall Prince in boyish fun would try to make them

laugh by bobbing in return.

When, two years later, the Princess on her approaching marriage bade good-bye to her friends in the Balmoral cottages, old Mrs. Grant "spoke her mind" to the Queen, saying that she thought the Princess was as sorry to go as they were to part with her; then, suddenly recollecting herself, apologised, saying, "I mean no harm, but I

always say just what I think, not what is

fut (fit)!

Queen Victoria knew well how to value the honest speech of her faithful Highland people, and made the comment, "Dear old lady, she is such a pleasant person!"

More than forty years rolled by, and the Crown Prince and Princess Frederick of Germany were again amongst the scenes of their courting days at Balmoral. The Prince was soon to ascend the Imperial throne of the Fatherland, but the hand of death was already upon him. One day he set out alone up Craignaben, and returning with a bunch of white heather, laid it upon his wife's lap, with the words, "I gathered it at the very spot."

To the end of her life the Empress Frederick treasured the faded heather, which in the land of her adoption spoke to her of those dear hills of Balmoral where first she heard

the words of love.

After the death of the Prince Consort, her Highland home and its many tender associations became more than ever endeared to Queen Victoria, and it was her unvarying custom to spend her own birthday, in May, and that of the Prince, in November, at Balmoral.

Each spring, when the birches were in tender leaf and the yellow broom spread its glory over the landscape, and each autumn, when the purple heather clothed the hills, the Queen came with her family and Court for a sojourn in the Highlands. Often in the autumn she lingered until the first snow covered the mountains and glen, and she could enjoy the exhilaration of being driven over the tracks through the white world.

The Queen's example set the fashion for spending holidays in Scotland. Rank and fashion flocked to the North each autumn, and humbler folk contrived to get a tour in The railway crept from the Highlands. Aberdeen to Ballater, within seven miles of the Castle, and coaches conveyed visitors through the Royal estate to Braemar. Happy indeed were the tourists who were fortunate enough to see the Queen taking her afternoon drive, attended by servants in full Highland dress, and by the ever faithful John Brown.

A Love Story

The story of Balmoral Castle continued to be purely a record of the private life of the Royal Family. Gradually the estate became dotted with statues, cairns, and other memorials which marked the Queen's joys and griefs—the marriages of her children, and the deaths of loved ones-and above all towered the noble statue of the Prince Consort, while his cairn, like that of the

Queen, crowned one of the heights. Her Majesty loved to gather all her family about her at Balmoral, and Abergeldie Castle, two miles distant, became the Highland home of the Prince of Wales upon his marriage with the Princess Alexandra of Denmark. Thither they came each autumn with their family.

The widowed Duchess of Albany and her children used to stay at Birkhall, on the Royal estate, when the Queen was at Bal-moral, while Princess Beatrice, after her marriage, remaining as ever her mother's constant companion, brought with her handsome husband and merry children a renewal of the old joyous family life to the. Castle.

Love romances had continued to be associated with the Queen's Highland home. Sweet Princess Alice roamed the hills with her lover, Prince Louis of Hesse, just as "Vicky and Fritz" had done, and, later, handsome Princess Louise became the affianced bride of the heir of the Argylls as they strolled one afternoon from the Glassalt Shiel to Loch Dhu.

Lady Jane Ely was in attendance on the Princess, but most thoughtfully fell behind to talk to Lord Hatherley, who was of the party, and so left the lovers to themselves. On their return to the Castle, the Queen was informed of what had taken place. An eventful day," she wrote in her diary. "Our dear Louise was engaged to Lord

The years pass by, and another Scottish noble finds a Royal bride on Deeside. It was during autumn sojourns in the Highlands that the young Princess Louise of Wales gave her heart to her father's friend and neighbour, the Duke of Fife.

John Brown, the Faithful

Queen Victoria continued to add to Balmoral domains throughout her life. The primitive peasant huts were early replaced by neat, trim cottages. Pleasant and commodious houses for various members of the Queen's household rose in the glen, conspicuous amongst these being the house of the Munshi, the Queen's Indian secretary, and that of John Brown.

Not far away, nestling amongst the hills, "The Bush," the little cottar farm where Brown's parents lived when he first entered the Royal service as a stable-boy, and tourists still take an interest in visiting the humble homestead of the lad who, by his faithful devotion, was to earn trusted friendship of his Queen. John Brown lies in the churchyard by the Dee, and his simple tombstone bears the Queen's grateful tribute to an honest man's fidelity:

> That friend on whose fidelity you count, That friend, given you by circumstances Over which you have no control, was God's

In time the old ivy-clad church of Crathie, which the Queen loved so well, gave place to a pretty, new church of white granite, better suited to the needs of the parish and Royal household. This is now becoming a shrine of memorials, the latest being the new altar table which King George unveiled in his Coronation year to the memory of his beloved father.

Queen Victoria added to her Balmoral estate the forest of Ballochbuie, where her sons and grandsons followed the chase, and where she delighted to have picnic parties with her family and friends, the Royal kettle being boiled on a stone hearth near

a spring in the forest.

In various picturesque parts of the estate the Queen built shiels, or cottage homes, where she could enjoy solitude and communion with Nature. The first of these was the "Hut," by the falls of Glen Muich, which was constructed out of two old peat-covered huts. There the Queen and Prince Consort used to spend days amid the grand solitude, living the simple life; and to the end of her days her Majesty would stop at the Hut for rest and refreshment when driving through that part of the domain.

Three miles further away, the Queen built the Glassalt Shiel, a compact little house of ten rooms, and in 1868 she celebrated the house-warming in true Highland fashion.

Carmen Sylva at Balmoral

After the purchase of Ballochbuie, the Queen erected in the very heart of the forest, the Danzig Shiel, which is in part occupied by the head keeper, but has a suite of rooms set apart for the Royal use. Giant firs, relics of the old Caledonian wood, surround it, and the cascade of Garbh Allt falls near the shiel. It is a place of strange fascination, and one can picture the rapture of the poet-Queen of Roumania when, during her stay at Balmoral, she accompanied her hostess to the Danzig Shiel.

Carmen Sylva was overpowered by the weird and solemn grandeur of the forest, and her imaginative nature revelled in the picturesque scene when a Highland torchlight dance celebrated the return of the Royal sportsmen with the deer. This shiel was the forest sporting headquarters of King Edward, and continues to be that

of King George.

Down the glen, three miles beyond the Castle, is the fourth and last of the Royal cottage homes of Balmoral, the Queen's Shiel, most intimately associated with the

revered Sovereign's life.

It stands in a beautiful solitude, where the Gelder comes tumbling over its rocky bed. On most fine mornings, when she was in the Highlands, the Queen came in her pony chair from the Castle to the shiel, and there, with her secretary, passed several hours writing and transacting business. Many State secrets could the walls of that tiny dwelling tell, for it has witnessed the Royal signature to some momentous dispatches.

Amongst the memories attached to the Queen's Shiel, none is more pathetic than the visit to it of the Empress Eugénie, when, by Queen Victoria's invitation, she came to stay in the Highlands immediately after the terrible death of the Prince Imperial. The sorrowing mother was calmed by the beauty of the place, and after a simple luncheon of trout, served with oatmeal, in the Highland fashion, she and the Queen

walked along the banks of the Gelder, talking of the happy days of long ago, before bereavement had cast its sombre shade over their lives.

Many Royal and distinguished visitors did Queen Victoria entertain at Balmoral, but the most striking of all was the reception of the Emperor and Empress of Russia. The torchlight procession which escorted the Imperial pair to the Castle, and the meeting in the hall between the fair young Empress and her beloved grandmother, made a scene of picturesque and tender

interest.

The Empress and her sisters, the motherless little girls of Princess Alice, had passed many holidays at Balmoral, and the first morning after her arrival the Empress brought her husband to Mrs. Symonds' shop "just to see," as she said, "whether "the old lady would "know who he was." The Imperial pair made lavish purchases for their tiny daughter, the Grand Duchess Olga, at this delightful village emporium, and returned to the Castle as merry as children themselves.

The "shop" has been the delight of three generations of Royal children. There King George purchased some of his first fishing tackle, as his father did before him, and its miscellaneous stores are now the

joy of his own children.

Since the death of Queen Victoria, the fair Highland castle of her creation has remained true to the national traditions with which she endowed it. There King Edward and Queen Alexandra kept their Court in Scotland, surrounded by their faithful Highlanders, and preserving the time-honoured Scottish sports and pastimes; and this year (1911) the grand-children and great-grandchildren of those simple folk who witnessed the first coming of Royalty to the Deeside, more than sixty years ago, danced at the Coronation ball given by King George and Queen Mary.

Tender Associations

Balmoral lives, too, as a precious child-hood's memory to many crowned heads in Europe. The Kaiser paddled in its burns to the detriment of his kilts; the Tsarina rode its hillsides with girlish zest and spirit; the Queen of Spain spent every spring and autumn of her life amidst its mountains and glens before a crown came to her fair head; and the Queen of Norway, too, passed a portion of each year on Deeside before another land claimed her.

The reigning Duke of Saxe-Coburg-Gotha will recall the old woman's scrubbing-brush which, as a small boy, he floated all too successfully down the Dee, and the pocket-money which had to go to buy another one. The Duke of Hesse, too, knows the Castle so endeared by his mother's memory. And the future Queens of Sweden and Roumania have their youthful associations with the loved Highland home of our Royal House.



Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in EVERY WOMAN'S ENCYCLOPÆDIA. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with:

The Ceremony Honeymoons Bridesmaids Groomsmen Marriage Customs Engagements Wedding Superstitions Marriage Statistics Trousseaux Colonial Marriages Foreign Marriages Engagement and Wedding Rings, etc.

AFTER THE HONEYMOON

The Small Irritations—Secret of Perpetual Happiness—A Circlet of Gold—Prosaic Existence—Cultivation of a Sense of Proportion—The Husband's Day—The Sweetness of Forgiving



REAKFAST late again!" Benedict exclaims impatiently, as he throws down the paper and takes his chair at the table.

A maid enters hurriedly, carrying a tray; behind her comes the bride. She has a

silver toast-rack of the "wedding-present" persuasion in her hand. Her pretty face is flushed, and she is obviously responsible for the toast she carries. There is a pucker between the level brows as she glances at her husband.

"I am sorry, dear," she commences apologetically, "but the kitchen range is horrid! Cook says the fire would not burn this morning. You have forgotten to mention the range to the landlord."

"It is hard lines that a man must be worried with these petty domestic details just as he is about to start off for a long day's work," Mr. Brown retorts.

"But you promised to see the landlord three days ago," Mrs. Brown sighs. "I wondered yesterday afternoon, when you were playing cricket, if you had remembered."

"Ah!" says Mr. Brown. "So you do resent cricket?"

The Fatal Error

"Certainly, when you neglect domestic responsibilities, and then grumble when breakfast is late!" And Mrs. Brown, with a pang at her heart, watches her lord hastily swallow his hot coffee with evident personal discomfort. She has been told it is the greatest folly to allow a man to imagine he can browbeat his wife, and so she main-

tains her air of caustic disapproval. He saunters with well assumed callousness into the hall; it is very spick and span, and the hat-stand is a model of dainty elegance. Mr. Brown struggles into his coat, and he misses the gentle hands which have hitherto been so anxious to assist in this operation. He is deeply injured at the reproof about the cricket. Of course he should have remembered to tell the landlord that the range was a failure, or else he should have held his tongue with regard to the lateness of the breakfast hour, he reflects miserably. He enters the small dining-room abruptly, bends over his wife and kisses her. In a moment her eyes fill with tears. What a brute he feels.

Imaginary Troubles

"Sorry, dear, if I upset you!" he mutters gruffly. There is only time for one kiss, and off he goes, leaving her standing by the table, with the long day before her. If she is wise, she will not permit herself the luxury of reverie; the secret of perpetual happiness is to be up and doing. "I wonder if he loves me as much as he used to do?" is the most disastrous soliloquy a bride can use. With this refrain in her ears she can easily torture herself through the greater part of the day, and when her husband returns to what should be a harbour of repose, instead of being greeted by a contented woman, he finds one made miserable by imaginary troubles.

After the honeymoon it would be quite a good plan for the bride to give her husband a circlet of pure gold, on which is inscribed the word "Crede," meaning belief or trust. If only a woman once makes a man believe

and *feel* that she trusts him, and believes in him, it is the very highest incentive she can offer him to live up to that ideal. Of necessity, the early days of married life must be trying. First of all, for a fortnight or month, she has had the constant companionship of her husband. They have been together day after day in some ideal spot, which for months, perhaps years, they have talked of. Life has been very perfect.

The Dangerous Corner

At last the end of the honeymoon comes, and the morning when the woman must open her eyes to the new life in her own home. The petty details and cares of domestic life are suddenly hers—the worry with the cook or parlourmaid, or the one factorum of her small abode. She is suddenly plunged out of a glorious page of fairy lore into a prosaic, everyday existence. If only she would cherish the "fairy tale" business, then she would hardly feel the monotony of the commonplace which so soon seems to envelop her. There is a horrible corner to pass in the early days of matrimony if the girl has been one of a large family, and that is the loneliness she may feel between her husband's going out in the morning and his return in the evening. The man does not suffer from this, for he takes up the reins of his business again, and mixes with his fellowworkers, and how true are Byron's words:

Love is to a man a thing apart, 'Tis woman's whole existence.

In nine cases out of ten, a man is able to separate his love and his business with the greatest ease. He throws himself with increased ardour into his work, for now he has the beloved dependent upon his exertions. But very often the woman spends half her time in watching the clock round until it is time for him to return. This does not mean that because he is able to take up his work with comparative ease, the man loves the woman less than she loves him. But it must be confessed that a man has a more accurate sense of proportion than a woman.

A Martyr to Her House

Many people will say that a woman's true place is within the four walls of her own home, and this is true; but she is a more interesting companion to a man if she also takes an intelligent interest in the world outside, and still cultivates her pet hobbies. A woman deteriorates after the honeymoon if she becomes absolutely self-centred. When her household duties are finished, she should seek to enlarge her mental outlook. There is a type of woman who glories in her martyrdom of household cares. She delights in wearying herself to death and eagerly awaits her lord's return to regale him with long strings of domestic worries.

Then there is the pretty, frivolous, exacting type. "I hate going out by myself, and I prefer to wait for Jack," she will tell you sweetly. "He has promised to come home

early, and we are going out together." Could anything be more delightful—in theory? The bride puts on a pretty frock and a becoming hat quite half an hour before it is even possible for the adored one to arrive.

Meanwhile, Jack has had an unusually busy day. Times have not been any too good lately, but this day has been like the good old days he has dreamt of. There are several letters to write—he has just time to polish them off before he catches his train. He writes hurriedly, seizes his coat and hat.

The door opens and a client enters.

"I am sorry to trouble you at this hour, but it is rather an important matter." And he glances at the coat and hat. "I hope I shall not interfere with an engagement." It means business. For a moment Jack hesitates; he sees a vision of the waiting woman. But isn't he playing the game for her, as well as for himself? Of course he is. "Pray take a seat," and he hands a chair to the other man, takes off his coat, and gives his whole attention to the business in hand.

Mutual Sufferance

But the woman! She has glanced at the clock a hundred times; twice she has rushed to the door at the sound of an imaginary footstep. The maid has offered to bring in tea, but her mistress has answered somewhat sharply: "No, thank you, Jane. The master will be home any moment, and we are going out for the evening."

It is hopelessly late when he eventually arrives. "I hated to disappoint you, little one . . . but at the last moment—" He is interrupted by a laugh which is almost a sob. "Oh, of course! I don't count, now that you are sure of me." The bitter words have passed the woman's lips almost before she is conscious of having uttered them. "I suppose it is the club, or one of your old friends."

The man looks dead tired, but she is too angry and disappointed to notice this, and the unfairness of it all strikes him keenly, for she, too, will benefit by the very business which has kept him away from her. He tries to soothe her. If he is a good man, he will realise the lonely hours which have passed since he left her in the morning. He will notice the pretty hat and gown put out for him, and the flushed face, and the hands which tremble pitifully, and his great heart will go out in sympathy to the woman—to "the weaker vessel."

"Poor little girl! I must make up for it some other time. But now come to me and I will tell you what delayed me." And as she nestles in his arms, Whittier's lines would flash through the mind of the onlooker:

And if the husband or the wife In home's strong light discovers Such slight defaults as failed to meet The blinded eyes of lovers, Why need we care to ask?

For still in mutual sufferance lies
The secret of true living;
Love scarce is love that never knows
The sweetness of forgiving



WHO CAN THE WIFE EARN MONEY



By FLORENCE BOHUN

An Odd Objection—Fear of a Wife's Independence—Professional Jealousy—Various Occupations by which Wives Earn Money-How a Smallholder Depends on the Wife's Help-The Unmarried Breadwinner's Point of View



THE is a very useful person—this wife who can add a few pounds to the family income. In most cases she has known the glory of being wholly or largely independent before her marriage, and after that event she likes

to know that her struggles against Fate and often bitter experience are not to be lost, and that she will still have the joy of receiving cheques made out in her own name for her own unaided efforts.

But, oddly enough, most husbands object

to the money-earning wife.

Some of them are glad that no longer will their particular "frail woman" have to fight with the world for the world's gold. They know how hard and cruel is the task of him or her who has work to sell, and willingly they insist on undertaking all that side of the marriage partnership. They realise it is hardly fair that a woman shall be home-maker and home-keeper as well. is hardly fair that she should both bake the bread and earn the money to buy the flour. But the number of these charitably thinking husbands is few.

The Independent Wife

The objection of the greatest number of husbands is the fear that their wives will continue to be independent so long as they have the power of buying their own hats and silk stockings. The heaviest claim a husband has over a wife is an economic one. If she is dependent on him because he earns the money, she is much more likely to be humble and amenable. The aged "joke"that a man can bring his wife to a state of entire subjection by holding over her head the threat of no more new hats or silk dresses—is a very real weapon to some husbands. And yet these husbands are not tyrants, probably very good husbands from many points of view; but because they are men, they have an inborn notion that as they earn the money they have the sole right of saying how it shall be spent.

Another horribly powerful reason why many wives do not attempt to earn money is jealousy. Some wives, literary or artistic, can earn more money than their husbands, and these same wives often win fame and the world's honour, while the husband is only known as "Mrs. Author's husband." "Mrs. A. is a clever woman, but her husband is quite an ordinary man," is the dread sentence every husband begins to fear when

he realises his wife's ability. It is a rare case when a wife is jealous of her husband's success, but most men feel a sense of resentment, if nothing more, when their life's partner wins the world's applause, and they remain in the dim shadows of the "wings.

Professional Jealousy

Quarrels, separation, and even divorce have been the direct results of a wife's capability to earn as much money and win as much fame as her husband.

A husband was an editor, and his wife wrote sweet, appealing lyrical poetry, for which she could very soon ask almost any price. The husband, when his wife's skill was mentioned to him, would answer in an offhand way: "Yes, my wife does occasionally dash off some light verses—just the sort of stuff anyone could do who had the time to spare." This same husband would depreciate his wife's earning efforts, and would tell his friends, even before his wife, that she earned "just about enough to keep her in shoe leather."

But really there is no single solitary reason, except that of unfair competition, why a wife should not earn money

If her husband's income is not a large one, her addition to it is very helpful, and often means the difference between bread and bread-and-butter. A woman marries a poor man of her own free will, and if she can manage to look after her home well, and at the same time earn money, the husband need raise no objections. In the present generation more wives are earning their share of the daily bread than ever before, and yet there was never such an interest taken in cooking, housekeeping, and artistic house furnishing.

Women in the Colonies

Varied are the occupations of wives of my own acquaintance. One is a house decorator, another is a garden designer, another designs and makes wooden toys. Church embroidery brings one wife a few pounds a year; poster and sign painting is the useful accomplishment of another.

And it is not only professional women who can and do add their helpful share to the family purse. Many a country husband—a farmer, or smallholder, or Colonial settleris very dependent on his wife's earnings from eggs, poultry, jam, and butter. Often it is said—even by men—that the success of a smallholder depends on his wife. If she can

use the surplus fruit for bottling and preserving, any extra milk for cheese and butter, and take such care of the poultry that the greatest number of eggs will result, a smallholding can be made profitable. But a helpless wife, who does not care if she earns money or not, will ruin a man who has to depend on every branch of his work to make a profit.

These wives have homes, and many have children, and neither are neglected. Some days perhaps these industrious women have no time for their own particular work; on other days they are able to arrange that they shall be free to give their whole attention to it.

A Popular Fallacy

The objection raised by some people that wives are using time which is not their own, if they are earning money, is one that has nothing to support it. Many wives do political work, often for their husbands, or undertake some form of philanthropic or charitable work which the world could ill afford to lose. If they do not spend their spare time so unselfishly, they spend it on afternoon calls, bridge parties, dances, and theatres. A clergyman and a doctor depend very largely on their wives in their work, yet these women are not accused of neglecting their homes and families.

The money-earning wife is not only useful because of her money-earning qualities, but because the knowledge she has acquired of the world of men and things has helped to rub off her corners and to remove that helplessness which has long been wonnan's greatest failing in marriage. She has learnt to have a more businesslike view of life in general. Man has to learn commonsense as soon as he leaves school, but a large number of women lead a "sheltered life" existence, and never acquire that broad, useful impartiality which is only obtained by hand to hand combat with the harsh world.

When a woman is earning money, she learns to see the meaning of things more clearly, to take the right perspective of the world and its problems, and so is much more likely, for this added education, to be on a more equal footing with her husband. She is no longer the clinging little wife who is "not strong enough" to bear the discussion of her husband's business and prospects, but she is the comrade who can share his worries bravely, who can possibly make useful suggestions, and can cheer him on when failure seems horribly close.

Another Side of the Question

Another side of this question was shown to me the other day by a young wife who has plenty of talent, and can earn plenty of money if she wishes. She said, and for a moment it struck me with a kind of dumb horror: "I don't think women ought to earn much money, for a husband might easily take advantage and think—if she can earn money to keep us comfortably, I can slack a little." At first it sounded horribly feasible, till I reflected that if a wife has the

power to earn money, she also has the power not to earn it. At the first sign of any advantage being taken of her talents she could at once abandon the work.

Then there is the point of view of the unmarried bread-earner. She is not concerned as to whether a husband shall let his wife earn money, but whether a wife—a married woman who has a husband who is capable of earning money—ought to earn money at all. A wife who earns money at some trade or profession already overcrowded, not because she needs it, but because it gives her little luxuries—feather-crowned hats, or winter trips to Egypt and the Riviera—is doing terrible harm to the woman who is unmarried. Every husband who can afford to keep his wife in comfort should protest strongly against such money earning.

If, then, such a wife wants to earn money, she should do it by those kinds of work which the real breadwinner cannot aspire to. A woman whose husband earned not less than £10 a week earned another £3 weekly as a fashion artist. This can hardly be called fair when it is well known there are hundreds of unmarried women struggling at this work. If she had given her time to statuary, or rare enamelling, or jewelling, no one would grudge her the money she earned, for such work is not overcrowded, and really needs the stimulus of encouragement from women of means. The only excuse for "hack work" is that it is the easiest and quickest way of making money, but when a woman does not actually need the money that excuse is gone.

Preparing for the Rainy Day

A money-earning wife is a real help to her children, especially when they are growing up. They have her constant hard-working example before them, and no example is so strong as a mother's. Besides this, if she has other work than domestic which she must do, her daughters are "allowed in the kitchen," and do not grow up to marriage not knowing whether it is right to boil a cauliflower in hot or cold water. And not only do the daughters have the opportunity of learning to cook, but they also have to know something of household affairs, without going to a school of "domestic training."

There is no need to enlarge on that obvious urgent reason for a woman developing her money-earning capabilities—that of her husband's possible death. Thousands of women with families have had to go through the most bitter experience when they found that the man who earned the money had left them and their children quite unprovided for. Charity is all that is left to them, usually a much grudged charity, which spoils and embitters the whole life of those dependent on it. Every woman, if for this reason only, should have some qualification for earning money, so that, if such evil days come, she may with pride support herself and her children, and not be dependent on the world's hard-given charity.



LOVE IN A FLAT

A Young Couple's Paradise—Married for Love—Eden in a Little Flat—The Golden Rule for a Small Income—The Secret of True Hospitality

Here with a loaf of bread beneath the bough, A flask of wine, a book of verse, and thou Beside me singing in the wilderness, And wilderness is paradise enow.

Thus sings the Persian poet and philosopher, and facing these words in our copy of Omar Khayyam there is perhaps an exquisite picture depicting these conditions and sentiments.

The desolate desert waste with stunted trees and pitiless stones, above the torrid sky and the merciless sun which beats down upon a man who idly turns the pages of a book; whilst a woman, leaning confidingly against him, with love-lit eyes notes the varying changes of expression pass over his beloved features.

The wine and bread are not luxuries, but the necessities of life to keep body and soul together. The luxury in the lives of the man and woman is that they have found all in each other. He did not desire her bread, or she his wine; there were no calculations as to material assets. He only sought his mate, and although wiseacres may shake their heads and say this is "not business," it is the only safe basis for a perfect union.

Cupid's Paradise

Turning away from the symbolism of the Persian, we come to the man and woman of our own day. The woman, like Cophetua's Beggar Maid, has no other attraction than her own sweet personality; and he only possesses the money which he earns by the sweat of his brow, yet Nature demands that he should face the full responsibilities of life. He has seen his ideal; he fears to lose her! He has made no delicate inquiries about the state of her banking account; he feels that with her by his side the world would truly be at his feet. Instinctively he knows that the ideal he has sought is the woman who would enter into his ambitions and make them her own, entwining herself into every fibre of his being.

She also has recognised her ideal in him; she has not troubled herself as to whether he is a younger son. They have for one brief instant read the bliss of a future together in each other's eyes, and they know that Mother Nature has marked them for her use—to play the game of life together, through good and evil days, in sickness and in health.

"You will marry me?" he has whispered passionately. "I am a poor man, but I

will work for you as long as God gives me life. I will shield and cherish you"

The woman smiles. She does not fear the desert, the pitiless quarter-days, the horrors of doctors' bills, or the cynical warnings of her friends. "I would rather have a crust with you than riches with anyone else in the world." And her face is to him a radiant vision. She has chosen the loaf of bread, the flask of wine, and her beloved, and who shall say that two such souls are not of the very finest possible material for the progressive evolution of the future race.

Love and Reason

Of course, the worldly-wise look askance on such a union, and repeat with grim humour that hackneyed phrase, "When poverty comes in through the window, love flies out through the door." Well, if it does, the love was not of much worth; it was just Dead Sea fruit—a mirage of the real thing. It is the privations of life that bring out the most brilliant qualities in man or woman, and they must both be prepared to make sacrifices, and these little sacrifices become the sweetest flowers in the garden of life as age advances.

Having successfully ignored what kind friends call "reason," the lovers search for a place in which they can create a home. The word create is used advisedly. A home cannot be bought, rented, or procured on the hire system. It is the man and woman who make the home. Their own personalities create that mystic atmosphere of calm and sanctity which we designate as "home-like." The palace of a millionaire is barren without this subtle and rare quality, whilst the humble abode of a peasant may be rich and full of its elusive beauty. A home cannot exist without harmony of thought, love and fellowship, no matter how costly the shell.

Unselfish Courage

To return to the lovers. She may be of a somewhat romantic turn of mind. "I should like a little cottage covered with honeysuckle," she exclaims thoughtfully, as she conjures up a delightful picture in her mind's eye of the ideal dwelling. She is momentarily surprised at his silence. "Ah, you don't care for that idea?" she asks. "I was thinking of the railway fares to town." he answers; and for the *first* time

she is conscious of the *stones* in the desert. Cupid trembles until he sees the brave light in her eyes. "We must look out for a small flat, then," she retorts gaily, with a surrepti-

tious squeeze of his hand.

Away they start to find something very pretty, very cheap, and very convenient, because at first, until the pros and cons of the first year have been faced, she is to be the woman who places the flask of wine and loaf of bread before her lord!

What Money Cannot Buy

"I shall love doing all the work. I have bought a beautiful cookery book." He looks down at the eager face and at the small, delicate hands—hands too pretty to touch pots and pans, broom and duster, he reflects. For a moment he feels a curious stab of pain. Is it wise, is it fair, to ask her to share the desert? Their eyes meet, and he is answered, and the long silence that follows cannot be described. Speech becomes but an imperfect expression of that which lies within the soul at such moments. Love, compelling in its passion and yet possessing mental perfection, sweeps over them and envelops them in its

glorious mantle. "The happy day" has come and gone. The last wedding present has been discreetly placed into position, the last nail knocked into the wall for the reception of the last picture. Two people are sitting in their very own chairs, in their very own home, surrounded by their very own possessions. No king or queen entering their kingdom for the first time could be more thrilled or enchanted with their environment than those two beings-who love truly, and realise the value of their treasure. What matter it to them if that home is but a single room! There is a curious, subtle magnetism which reacts the one upon the other. They are united by cords which nothing can breakthe true and mystic union between man and woman is their priceless heritage. Does not this unbuyable bliss compensate them for the desert, and the stones and rough places The wilderness truly becomes paradise when there is perfect unity between

two people.

The flat is very high up, on the fourth floor, nearer to the blue skies and the stars, she reflects happily. And it is so much cheaper, and the stairs make for sound lungs

and health, they both declare.

They take the sage advice, "Income one pound; expenditure, nineteen and elevenpence—bliss. Income, one pound; expenditure, one pound one penny—misery." And they adjust their expenditure to their means, and wisely keep the right side of the hedge. No bills, no striving to appear better off than they are, yet anybody is welcome to share what they have. It is such horrible snobbery and discomfort to put on "company manners" and launch forth into extravagances to gratify the curiosity of one's acquaintances. One's true friends are only too happy to share the loaf of bread and flask of wine. "I shall be so glad if you will come home with me this evening. My wife will be delighted. Pot luck, you know." The invitation is accepted gladly in the spirit in which it is given.

Rather breathless, but catching the infectious happiness of his host, the guest reaches the little flat on the fourth floor. The door is thrown open. It is a cold, foggy evening out of doors. There is a soft glow from a shaded lamp within; a cheerful fire blazes up the chimney; the white cloth and simple but brilliant silver look charming on a table which is adorned with a few inexpensive but effectively displayed flowers; and at her husband's voice the proud housewife comes from a

region beyond.

"I have brought an old friend," the man exclaims.

"How nice!" she answers. "Jack has often told me of you. I have tried a new experiment to-night." She ends with a shy glance at her husband. "An omelette. You are just in time."

Away she goes again into the spotless

"We will both come and help," laughs the man.

Queen of the Home

The bachelor looks at him enviously as the busy little hostess shakes her head and tells them that "Too many cooks spoil the broth."

What a merry little supper-party it is! And afterwards, when the two men sit each side of the fire, through rings of smoke they watch the dainty figure of the woman as she nestles happily in her chair, listening to the reminiscences of old friends, the queen of the home, and of the man who has found true happiness and love in a flat.





The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, is to point out the high-road to success in these Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include:

Professions Doctor Civil Servant

Nurse Dressmaker

Actress Musician

Secretary Governess

Duncing Mistress, etc.

Woman's Work in the Colonies | Little Ways of Making Pin-

Canada Australia South Africa New Zealand Colonial Nurses Colonial Teachers Training for Colonies

Colonial Outfits Farming, etc.

Money

Photography Chicken Rearing Sweet Making China Painting Bee Keeping Toy Making Ticket Writing, etc., etc.

THE COMPANION PAID

By A. B. BARNARD, L.L.A.

Life and Duties of a Companion—Companion to an Invalid Woman—Companion-Chaperons— Travelling Companion-Salaries-Need for Caution in Answering Advertisements

HERE is about the very word companion the suggestion of a homely, sheltered, comfortable occupation, very attractive to a lonely woman who finds herself adritt and untrained, unskilled among a host of trained and skilled workers.

Small wonder that to be "companion to a lady" was one of the very, very few careers open to the middle-aged gentlewoman in reduced circumstances living in the early

and mid-Victorian era.

Practically and legally she was a domestic servant, paid a regular salary, and performing certain duties; but such a fact was gently covered over and hidden by the kindly disposed well-to-do relative or rich acquaintance who took the desolate being to her hearth and home to eat bread with her, thus letting her perform her real function; for the word companion is derived from the Latin cum, with, and panis, bread. Perhaps in those leisurely days people were more charitable; certainly women were less self-dependent; and certainly chaperonage was more strict, so that the companion was much in evidence.

The Modern Companion

Our social and domestic life has changed a good deal since those days; our dwellings, our servants, our amusements, our occupations belong to a new century. We have lady cooks, lady housemaids, and even the ubiquitous charwoman expects to be known

as "lady"; but the companion is among us still. She has taken a new lease of life, and, if the signs of the times are to be relied on, she has a long and vigorous existence before her in several different rôles.

Let us consider what fields of work lie open to her, and thus arrive at the qualifications necessary for her success. Who are the people requiring companions, and what do they want them to do?

Opportunities of Employment

First, there is a large number of elderly people, both men and women, who are not really invalids, but who have no near relative or friend able and willing to look after them, to read to them, to walk with them, to attend to their wants, to see they have suitable food at proper times, and to amuse them. The duties are not heavy, and in the case of dear, grateful old people—there are many such—the companion has usually an interesting time, for one of the sweetest things in human nature is the kindly charity and wise talk of the aged who retain their intellectual powers unimpaired. The woman who is best fitted to act as companion to such is one who has had some experience of nursing either in her own home or as a professional nurse.

There are plenty of middle-aged women who have done much private or hospital nursing, and who need less exacting work; others who have broken down under the strain, and after a long rest are ready to take up lighter work of this kind. Their professional training and experience secure them posts, for naturally the friends or nearest of kin rest more satisfied in entrusting the elderly person to one who understands nursing. Of course, there are aged

people most trying to live with.

Well, it is easy to refuse a post that entails broken nights and constant complaints by day. Anyone who cannot endure such trials should make a point of seeing and talking to the person to whom it is proposed she should act as companion. But, anyhow, the engagement is not likely to be very prolonged, and most little disagreeables can be tolerated if one considers the truly merciful character of the work of caring for the feeble.

Then there is the companion to a wealthy society woman, who has no daughter or niece available for companionship, and who needs a gentlewoman, preferably somewhat younger than herself, who is prepared to work, read, play music, and walk or drive with her. She may, perhaps, be called on to write out the menus for a forthcoming dinner, to take a pet dog for an airing, to help entertain visitors or to arrange flowers in vases—any light duties, in fact, which would naturally fall to the daughter of the house to perform. These engagements are not very plentiful, but the writer has in mind a most agreeable one as companionreader for three or four hours in the morning, followed by lunch à deux, the time being pleasantly spent by the companion in reading aloud first the daily newspapers, and then interesting and informative books. If a special dinner happened to be in prospect, there might be a discussion of suitable current topics for conversation at it.

Salaries, etc.

The salary attached to this post, involving a few hours' pleasant intercourse in a luxurious home, was about £52 per annum. The companion had, of course, to be a woman of culture and intelligence, widely read, too,

and of agreeable personality.

There is a demand for companions in another direction. In the present scarcity of servants, a young married woman, living during the day alone in her small house or flat, is glad to have a useful companion with some knowledge of domestic work and skill therein, to be with her while her husband is away during the day. There may not be sleeping accommodation in a small flat, which would necessitate the engagement being a daily one.

being a daily one.

Plenty of "bachelor" women do live alone in their flats, but there are many women, unmarried and unattached, who cannot bear to live alone, and are glad to select from among their acquaintances a congenial spirit for the sake of companionship, offering salaries in accord with their means, anything from £25 upwards. Such engagements are by no means plentiful,

and more often two friends agree to unite their small incomes and live together.

It may happen that through some mutual acquaintance a girl without a home of her own, and with marriage in prospect, is glad, for a small salary, to act as companion to a married woman alone during the day, save for the one maidservant. In this way a practical acquaintance with housekeeping is obtained. Some satisfactory engagements of this kind have come to the writer's notice.

Companion-Housekeepers

There are still to be found posts as companion-housekeepers to elderly men, usually widowers of the middle class, and the duties may or may not include those of a working housekeeper. They are undertaken only by middle-aged women, and cannot be regarded as mere companionships. But everywhere the occupation of the companion pure and simple, as it existed fifty years ago, has passed away. It is combined with others, requiring definite training along certain lines.

Consider, for instance, the work of the companion-governess, or the companionchaperon to a girl with an invalid mother or none at all. She is a woman who has spent years in arduous study and the perfecting of her music, painting, and foreign languages, a woman of good birth and breeding, accustomed to entertain and to take part in social functions. She may have been governess for several years to the girl or girls she now takes in charge socially, and she enters the career of companionship through a widely different door from that of the housekeeper. Her duties are far less arduous than those of the governess, but require much tact, and exceptional personal qualifications for influencing and guiding the young girl just out of the schoolroom.

It may happen to fall to her lot to travel with the girl, and then her acquaintance with French, German, or Italian, and with tourist haunts is valuable. Good salaries are sometimes obtained by one acting as travelling companion to girls of Colonial or American birth travelling in Europe for a few months; but the travelling companionships most advertised in the daily papers are usually inserted by women who wish for the company of those willing to share expenses, and have no salary attached. When personal services are rendered, a wealthy woman takes with her a maid or attendantnurse. Posts as travelling companions are much sought after, particularly by those who have had some experience of Continental life and foreign ways.

How to Obtain Situations

A woman who thinks of taking a post as companion will have three means of finding an engagement. Naturally the most satisfactory is by private recommendation, through some mutual acquaintance who knows the duties required and the two persons she intends to bring together. In

this case there is far more likelihood of mutual agreement and a satisfactory engagement than if either of the other two means are used, because a good deal can be known beforehand about the character and temperament of those who will have to live

in hourly contact.

Situations as companions are also obtainable through agencies and guilds for women workers existing in cities and most large towns. Applications for governess-companions are made (though it must be remembered these are rare) to the chief agencies for governesses, such as advertise regularly in the leading newspapers, also in some weekly periodicals for women.

A Word of Warning

Then, lastly, there is the method of independent advertisement in the newspapers. This way of obtaining a post is to be approached with extreme caution. Many attractive advertisements are snares laid to entrap, and women need to be most careful to have two or more references at least. An instance came to the writer's notice some time ago. In this case the post advertised was for a companion to a lady of title, and it was inserted ostensibly by a bona-fide

agency. The applicant for the post called at the address given, and was offered other engagements—the "lady of title" was evidently a fiction—which, young and ignorant as she was of the shady side of life, so roused her suspicions that she was glad to escape with the loss of her 5s. fee. What made the incident more pitiable was the bundle of letters in that so-called office, written in the unmistakable handwriting of the "gentlewoman in reduced circumstances." Agencies are better supervised now, but deceptive advertisements appear to flourish still, being uncensored.

The salaries earned by companions vary widely, since they are quite arbitrary. The limits, on the average, may be fairly correctly stated as £25 to £100, though sometimes they fall short or exceed these amounts. For instance, a travelling companion to a wealthy man's daughter would be paid anything from £150 upwards; a companion-housekeeper in a middle-class household

from £25 to £50.

In conclusion, emphasis is laid on the fact that the occupation of a companion is now almost wholly a branch road from other employments entailing distinct preparation and special training.



HOW TO MANAGE A CIRCULATING LIBRARY



Choosing a Locality—The Necessary Capital and Preliminary Stock—"In Connection With"—How to Manage Incoming and Outgoing Books—Other Businesses in Combination with Libraries

A CIRCULATING library offers ladies a pleasant and not particularly arduous means of augmenting a modest income. When run in conjunction with stationery, tea-rooms, manicure, home-made sweets, or a reading-room, it becomes the means of securing quite a reliable income.

Nature of the Work

Library work can only be learnt by experience, and is by no means simple. It needs no elaborate bookkeeping or accounts; but it does require a clear, personal system, which does not permit of "muddles" and mistakes. A woman can arrange her own system when she starts; indeed, most of the circulating libraries run by ladies are worked on different but, none the less, equally successful lines.

There is no doubt that there are openings for good circulating libraries both in London and the provinces. In London the openings are chiefly in the suburbs; but even in the West End there are certain districts without circulating libraries where the inhabitants do not, by any means, subscribe *en masse* to Mudie's or any other large libraries.

to Mudie's or any other large libraries. In choosing a locality, if possible start where a few friends will be glad to come and change their books instead of walking to a very large and busy library.

In country districts two girls should do

well with a circulating library, which caters for those who do not have a box of books from town and those who do not want to send in to the station.

A carrier bag, holding eight to a dozen books, is easily fixed on a bicycle; and one partner could ride round for several miles, distributing books that people really want.

Personal care and consideration of clients enters largely into the success of a library of this kind. Ladies soon learn the little fads and idiosyncrasies of their customers; and it is always pleasant to be told that a particularly good book has been kept purposely for oneself. Again, if ladies have read the books themselves, and thus are able to recommend them, clients are often induced to do the same. Over books more than anything the general public likes to think it is being especially considered and remembered in regard to its favourite authors and special abominations. It is in this respect that a small library scores.

The Question of Capital Required

The capital required must include a year's rental of the necessary premises; the subscription to the big library with which the small is "in connection"; the purchase of a parcel of books to form a stock; and, of course, advertising and printing expenses.

Rent varies, of course, according to

locality. In London or the suburbs from £25 to £75 a year should provide a room on the ground floor. One room is quite sufficient; but it must be fitted with bookshelves, tables, chairs, etc.—£5 to £10 should provide the furnishing.

In the country, a library may be carried on in a private house; or the rental of a shop would entail but a small expense.

The matter of advertising is a question for each to decide. The wisest method is to have some good-sized posters printed, and display them in the window and in other shop windows some weeks *before* the opening of the library.

Once the library is open the posters should announce the fact, and after that advertising may drop, unless it seems imperative.

Printing expenses include the labels which must be affixed to every book. If the library is in connection with Mudie's, these labels must be of the exact size of Mudie's labels; otherwise there is trouble when the books are returned, and Mudie labels are again stuck over the private ones.

The labels may be of any colour, but must be a uniform size. It is best to have them printed in two colours—one for the books that are the property of the library, and the other for those that are going back to Mudie's or elsewhere. The cost of printing these is small.

Keeping the Library Up to Date

As regards subscriptions to a large library—for all the large libraries are prepared to supply small ones, to be run "in connection with" them—the small library takes out a subscription exactly as would a private individual, only instead of being for three or four books it is for fifty or a hundred.

The rates at Mudie's are as follows: For any number of volumes up to six, one guinea a year per volume. For more than six the price is 10s. 6d. a volume for a year. It is at this rate that small libraries subscribe, taking fifty to a hundred, or even more volumes, according to their business.

volumes, according to their business. As it is possible to add to the number of volumes at any time it is wisest to start with a moderate number. This subscription entitles the library to change all the books *every day*, if necessary, thus giving a small library a chance of keeping its clients supplied with the *newest* books more quickly than can a large library where the demand is so great.

It is possible to subscribe at a slightly lower rate, which allows the entire number of books to be changed *once a week* only. This method is best for country libraries, as the books are sent by train in a box. But for London the more expensive subscription is best.

In addition to the books being changed daily, the librarians must be prepared to buy on their own account copies of new novels which may be in great demand. Out of a subscription of fifty books it is

unwise to choose twenty-five all of one popular novel, because it leaves so few other books to be chosen. If the librarian knows that a large number of customers will want that book, the only way is to purchase it. This is done, at wholesale prices, from Simpkin, Marshall & Co., and the books can often be resold to other libraries or dealers when the first rush is over.

This "buying" does not occur all the year round; the busiest times are spring and autumn, when the majority of new novels appear; and often three or four months go by without the necessity for purchasing a single book. The necessary ready money outlay after the start is, therefore, comparatively small.

"Stock" Books

To form a "stock," parcels of books can be bought from Mudie's at very moderate terms. These are made up in hundreds, and contain books that are mostly six months or a year old. There are many people who have not read these; and, in any case, they form the basis of a stock that is added to as new purchases are made. Five or six hundred books form a good nucleus of a stock and cost about £6.

The library subscription has to be paid in advance, of course, also the money for the parcels of books. This done, it remains to run the library for a year and see if it

pays its way.

The charge for *new* books should be 3d. for three days—Id. a day—and for older ones 3d. a week. Subscriptions, on a scale of reduction for numbers of books and length of time, should start at 3s. a month for one volume.

A *deposit* of 2s. 6d. should always be charged on books let out by the week without a subscription. This covers possible loss of or damage to books. In the case of actual loss of a volume, the loser should pay the *full* value of a new book and the approximate value of an older one.

Those who embark upon a library must be careful not to make rash promises of immediate delivery of new books. The matter of exchange needs great discretion, and it is fatal to earn a reputation for making injudicious promises that are not kept. In time a librarian begins to know how long clients take to read books, and is able to fit in a rapid reader between two slow ones by means of cautious promises.

Incidental Business

A day-book should be kept and brought up to date every evening; it must contain names of customers, the books out, and the books that have come in.

Subscribers should be entered apart from single-volume people; and all money received should be entered. All this becomes a matter of careful arrangement and routine; a girl will soon discover methods of dealing with books, money, and customers. Every

evening, or once a week, a list should be made out of the volumes required from the big library, so that it can be sent or taken

the first thing in the morning.

It is an excellent plan to combine another enterprise with a circulating library. In London a good inexpensive tea-room and reading-room often pays well. People coming to change books like to sit and read the week's illustrated papers at the modest charge of id.; and if tea is on the spot and is not too dear, it, too, will seem desirable. Customers who come in for tea see the library; and that is how fresh clients are obtained.

Selling theatre tickets is also workable with a library in conjunction with a public telephone. The theatre tickets must be obtained through an agent, who takes a commission. In many suburban districts there is a big opening for such theatre ticket agents. The bills and posters of plays

make a pleasing display and serve to attract customers.

Stationery is also profitable, especially if printing and die stamping is done. This can be arranged through the printer of the library labels; and quite a good profit can be made, without charging high prices.

In the country theatre ticket selling is impossible, but selling stationery, or keeping a tea-room, or a good reading-room,

would prove remunerative.

Home-made needlework, sweets, or cakes are very profitable, and sell extremely well when attractively displayed. Antique furniture, in parts of the country where china, brass, and old oak may be picked up, proves a great "draw." A good circulating library conducted in a room fitted up like an old-English "parlour," with everything for sale, and a good, home-made tea served as well, should make a small fortune for its enterprising owner.



ON THE STAFF OF LABOUR EXCHANGE



Labour Exchange System-How it is Arranged and Controlled-Qualifications for an Official Post on the Staff-Scale of Salaries-The Interest of the Work to Women of Education

is rather surprising that though Labour Exchanges were first opened by the Board of Trade in February, 1910, the general public knows little about them beyond what an occasional glimpse of an office window affords.

Let us confine our attention to the Labour Exchange as an opening for women workers.

There is at present (1911) no particular examination to pass, or, indeed, any fixed regulation concerning appointments. These regulation concerning appointments. are made by the Civil Service Commissioners, assisted by a staff officer of the central

office of the Labour Exchange.

The qualifications of each candidate are dealt with, personal suitability for the work being the main desideratum. No limit to age has yet been fixed, though, speaking generally, twenty-five to thirty-five years of age is preferable. A woman would not be barred at forty, but as it is possible pensions will eventually be paid to upper officers, it would be unwise to engage older women. Nor, on the other hand, would a woman be barred if younger than twenty-five. Much depends on the personality.

Appointments Available

At present, these are the grades of workers —with approximate salaries:

(I) Registration clerk £60 to £90 . .

(2) Senior registration

cants, though the writer would again lay stress on the fact that no rigid rules have been followed, it is an advantage to a wouldbe registration clerk to have been in touch with social work—girls' or women's clubs or societies, even Sunday-school work, or some agency through which she is accustomed to deal with people.

Women with purely clerical or commercial experience are sometimes apt to be too stereotyped, and it is manifest that someone understanding people and industries is most fitted to deal with applicants at the

Exchanges.

Fascinating Work

In the initial stage of the scheme, forewomen in factories were sometimes engaged, but, as the work extended, their lack of schooling became a drawback. Registration clerks, especially in minor positions, should be humane, possessed of initiative, and know some one trade well, because the woman who knows one trade well readily gains insight into the requirements of another.

The clerk who is a character reader, and able to sum up and "read" an applicant at sight, somewhat in the fashion of the famous Dr. Bull, has a distinct advantage. is no time at a busy office for lengthy observation through the pigeon-hole, yet it is necessary to detect and discount the untruthful story, for an employer is not likely to resort again to a Labour Exchange which has once sent him an undesirable.

The applicant most industrially fitted is sent to the inquiring employer, whether registered first or last. To judge by the registration clerks. whom the writer met, they are well-educated, businesslike, capable women, enthusiastic over their work. One can understand that. What can there be more delightful to a woman than to settle unemployed members of her sex in employment, thus combining practical philanthropy with the earning of a livelihood under As one woman Government? "There is no knowledge of humans, occupations, or things in general that cannot be turned into account in this work," and "Every minute of the time is intensely interesting."

The Duties of Officials

Anyone who visits a Labour Exchange will find the men, women, boys, and girls are dealt with separately, and enter different doors. They are asked questions concerning name, address, and such as bear on the industrial capacity of the applicant, or, if they prefer it, fill up a form; but there is no obligation to answer every question,

though it is advisable to do so.

An applicant living over three miles from an Exchange communicates in writing. The particulars then are indexed and filed, according to occupation in the "live register." The applicant is given a brown registration card, which is brought weekly during the weeks she is on the register. If there is no vacancy for her at that nearest Exchange, particulars of her requirements are put on a divisional list, and telephonic communication is set up with the divisional office, or clearing house, which covers some thirty to forty Exchanges; failing that, with the central office or clearing house in London.

The applicant is allowed to call without restraint at the Exchange as often as she likes, but directly the Exchange hears of likely work, she is sent for or written for, and, provided she is willing, is given an "identification card" to take to the intending employer. This is signed by the employer and returned to the Exchange when an Postage is franked, engagement is made. and there are no fees whatever. After three weeks, an applicant is transferred to an "intermediate register" in the index cabinet, and, failing to come or communicate during a current week, to a "dead register." In the case of an applicant finding, through an Exchange, work at a distance, subject to certain conditions, travelling expenses are advanced to her.

Conditions of Employment

The Exchange even interests itself in finding suitable lodgings, and, in certain cases, promotes the transfer of a whole family!

The staff officers find that both employers and employees value any incidental advice and information they can give. For instance, the writer heard one registration clerk advise a girl, who applied for work of an unskilled nature, to learn something. As a matter of

fact, the girl appeared most suitable for millinery work.

But it is not possible in a short space to give details of the whole work inside an

Exchange.

Suffice it to say much of it is secretarial in nature—filing index cards, collecting statistics, drawing up reports, and interviewing employers and employees. The statistical work is very important, and the basis of valuable information used in gauging the labour markets.

A Labour Exchange is usually open from 9 to 12 o'clock, and from 2 to 4 o'clock; for the staff, from 9 to 5 o'clock with an hour for lunch, though some Exchanges open earlier to suit public convenience. Every consideration is shown during illness.

In the women's department, the assistant senior registration clerk, or registration clerk in charge is responsible under the manager of the men's department, though there is no surety that this will always be the case. Indeed, it is likely, as time goes on, that new posts will be created to meet requirements. It is possible a morally doubtful applicant may appear at the pigeon-hole in the office. In that event it is advantageous to consult the Exchange manager, and probably no further action is taken until the supervisor comes round to investigate and advise.

The Future for Labour Exchanges

It will be readily understood that all the higher women officials are women of education, initiative, and organising capacity, and, moreover, women endowed with strong At present, they are few in personalities. number, but Labour Exchanges are increasing-there are between 200 and 300 at the number present—and of women employed will increase also. They may be required to read papers on special trades to members of staffs, and to hold classes for registration clerks.

The duties of a supervisor are to travel round and visit some thirty exchanges every three to five weeks to see that they are working satisfactorily. She is responsible for the organisation of the staffs in her division, also addresses meetings to interest the public in Labour Exchange work, and canvasses large employers to induce them to use the Labour Exchange. It may also come within the scope of her work to look after the women just engaged.

Occasionally young girls of about seventeen years of age have been engaged at a salary of twelve shillings a week to do mechanical office work, such as attending to the telephone, and taking messages. These are usually scholarship girls from county schools, who may, if capable, become registration clerks.

Lastly, it is right to remark that, as far as the writer's experience goes, no worker on the staff of a Labour Exchange speaks other than enthusiastically of the work. Those fortunate enough to be engaged upon it, therefore, are to be congratulated.



In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. will also deal with great societies that are working in the interests of women.

Woman's Who's Who The Queens of the World Famous Women of the Past Women's Societies

Great Writers, Artists, and Actresses Women of Wealth Women's Clubs

Wives of Great Men Mothers of Great Men, etc., etc.

WOMAN'S WHO'S OKIW

COUNTESS OF CHESTERFIELD

Y/HEN the news of Lord Chesterfield's engagement to the lovely Miss Enid Wilson, the late Lord Nunburnholme's daughter, was announced, in 1900, it was received with some incredulity, on account of the fact that, being

The Countess of Chesterfield

forty-six years of age, his lordship had been regarded as a confirmed bachelor. However, the marriage duly took proved place, and an unusually interesting one, not only on account of the high social position of the bride and bridegroom, but also because of their exceptional good looks. Lord Chesterfield is credited with being the best-looking and best-

groomed man in Society, while his wife is a very lovely woman—fair, with Titian red hair, deep blue eyes, and delicate features. She was one of the prettiest peeresses at the Coronation of King George. At the same time, she is a keen sportswoman. At the wedding her bridesmaids wore hunting "pink," while one of her presents from the bridegroom was a rifle. She is not only a very clever shot, but exhibits prowess with a fishing-

rod, and can throw a fly with the dexterity of an accomplished angler. Lady Chesterfield is passionately fond of country life, but is obliged to spend the greater part of the year in London, on account of the fact that her husband holds the position of Lord Steward to his Majesty's household.

MME. MARCELLA SEMBRICH

THE daughter of a village musician living near Lemberg, in Galicia, Madame Sembrich received her early music lessons from her father. Her

first lessons on the piano came when she was four, and at the age of six she began the violin, on an instrument that her father made for her with his own hands. When it was discovered that she had a voice, she went to Milan to study under Signor Lamperti, and made her début at

the age of twenty, at Athens, in the character of Lucia. It was in America, however, that Madame Sembrich achieved her greatest triumphs, and two or three years ago she celebrated her twentyseason as a member of the company at the Metropolitan Opera House, New York. With the ex-



Madame Sembrich

ception of Madame Patti, she is the only singer that has ever enjoyed the honour of such long popularity in New York. It was in 1880 that Madame Sembrich made her first appearance in London at the Royal Italian Opera. Madame Sembrich has now retired, and lives for the greater part of the year at her delightful home on the shores of Lake Geneva, near the residence of her intimate friends the Paderewskis.

MISS ANNIE PECK

ALTHOUGH this American lady has achieved fame as a mountaineer, she has claims to distinction as an archæologist, as well as a musician, lecturer, and writer. And, incidentally, it might be mentioned she is a keen upholder of the Suffragette movement. Miss Peck confesses that as a child she could never look upon a precipice or mountain without figuring out in her mind how it could best be surmounted, and it was this fascination which led her, early in life, to scale mountains in Mexico and Switzerland. She was amongst the



Miss Annie Peck

first women to climb the Matterhorn, and in 1903 astounded everybody by making an ascent of Mount Sorata, in Bolivia-an enormous peak,



Baroness Orczy Lyddell Sarever

variously estimated at from 21,000 to 25,000 feet in height, and hitherto deemed inaccessible by mountaineering experts. Before this adventure, in 1897 Miss Peck had climbed Mount Orizaba, in Mexico, the height of which is 18,600 feet; her most noteworthy feat, however, being her ascent of Mount Huascaran, the loftiest peak in the Andes.

slightly built woman, just above medium height, Miss Peck's powers of endurance are marvellous. She began her career as a lecturer on Greek archæology, and, in fact, was the first American woman to study at the American School of Archæology in Athens.

THE BARONESS ORCZY

T may be some encouragement to those ladies with literary aspirations to learn that Baroness Orczy-who, among other notable books, wrote The Scarlet Pimpernel," one of the most successful novels of recent years, which, in dramatised form, has also broken stage records—did not commence to write until she was over thirty years of age. As a matter of fact, the Baronesswho is an Hungarian by birth, and who did not see England until she was about fifteen years of age-intended to become an artist. On several occasions she exhibited at the Royal Academy, one of her most successful pictures being "A Jolly Young Waterman," which was exhibited in 1892. It was while studying art that she met her husband, Mr. Montagu Barstow, a well-known artist, and for some years after their marriage she assisted him in doing illustrations for books and magazines. Her desertion of painting for writing came about in this way. She and her husband were staying with a family whose chief recreation was the writing of stories and reading them to each other. Fired by the example of this storytelling family, the Baroness began to write short stories herself, and met with instant success. Then came "The Scarlet Pimpernel," written in collaboration with her husband—a story which has been translated into over a dozen foreign languages. Since then the Baroness has written quite a number of popular stories—notably "A Son of the People," "I Will Repay," "Beau Brocade," and a sequel to "The Pimpernel"—"The Elusive Pimpernel." "The Scarlet

MISS ELEANOR SEARS



Miss Eleanor Sears

IT is doubtful if there is a more remarkable or unconventional woman in America than Miss Eleanor Sears, daughter of Mrs. Frederick Sears, of Boston, who, it was reported in October, 1911, was engaged to Mr. Harold Stirling Vanderbilt, youngerson of W. K. Vanderbilt, the millionaire. Miss Sears is a young lady

with a passion for athletic sport. She is not only a champion long-distance swimmer and an exceptionally fine lawn-tennis player, but she has also

distinguished herself in the following athletic ways: She once made a wager to walk 105 miles in fifty-three hours, but lost, col-lapsing in a fit of hysteria. She was the first American girl to go in a flying machine, and on one occasion, when a well-known polo team was short of a player, Miss Sears volunteered to fill the vacancy, and actually



Lady Breadalbane

rode on to the field dressed in a silk shirt and riding breeches. Much to her disgust, however, she was not allowed to play. She has driven her own car at eighty miles an hour, is a great hunting woman, and can navigate a yacht. Miss Sears is a very popular girl.

LADY BREADALBANE

QUITE apart from the reputation of being, perhaps, the most famous deer-stalker of her sex-she has been known to kill six stags in succession with as many shots-Lady Breadalbane has many other claims to distinction. She is a typical grande dame, and in her time has been quite the most notable of Liberal hostesses. Her ladyship is a daughter of the late Duke of Montrose, sister of the present Duke and of Lady Greville—better known, perhaps, as Lady Violet Greville. She married the Marquis—himself a keen sportsman—in 1874, but there are no children of the marriage. In her book, "The High Tops of Black Mount," the Marchioness has given some remarkable descriptions of her deerstalking experiences. She is also an expert angler, while it was "Dizzy" who once said, *apropos* of her skill as a whip, that she drives "like a poem." At Taymouth Castle, Lord Breadalbane's Perthshire seat, the Marchioness possesses a fine private dairy, and it was there that the late Queen Victoria tried her hand at butter-making many years ago. At Taymouth, too, the Marchioness has established a school for orphan boys. The best of these she sends to the university.

LADY LAURA RIDDING

The daughter of the first Lord Selborne and sister of the present Lord, Lady Laura Ridding has worked so enthusiastically and whole-heartedly on behalf of working women that she is recognised to-day as one of the greatest friends of women workers, and one only has to read her speeches at the 1911 conference of the National Union of Women Workers, for

instance, to realise how devoted she is to the movements which have for their object the elevating of her sex. Lady Laura was married to the late Dr. Ridding, who was former Headmaster of Winchester and, later, Bishop of Southwell, in 1876. Her father, at that time, was Lord Chancellor of England.



HEROINES OF HISTORY

A LOYAL AND ABLE "CAPTAIN" OF KING CHARLES I.

By the DOWAGER COUNTESS OF DUDLEY

In this series of articles we have already dealt with such famous heroines as Joan of Arc and Boadicea, whose acts were the acts of soldiers, their courage the courage of men—they were Amazons. But there are also womanly heroines, many of them, although, it is true, they may have no memorial. And among them there is no finer figure than that of Charlotte de la Tremouille, who, during the great Civil War of 1642, fought with magnificent bravery to preserve her husband's honour and the rights of her children. Her life is here described by the Dowager Countess of Dudley

CHARLOTTE DE LA TREMOUILLE was a daughter of Claude de la Tremouille, Duke of Thouars and Prince of Palmont. She married when very young, and her husband, James seventh Earl of Derby, had himself not yet completed his twentieth year. He is described as a man possessed of many accomplishments and many virtues. Certainly he was an admirable husband—indeed, a more loving and devoted couple than him and his wife it would be impossible to find in seventeenth century England—and he lived with her in splendid, sacred privacy, superintending his immense estates in Lancashire and in the Isle of Man, where the Earls of Derby then exercised an almost royal sway.

The lamentable crisis of the great rebellion, however, drew him immediately from the even tenor of his way. Indeed, he was amongst the first of the loyal nobility who hastened to join King Charles I. after the

declaration of war in 1642.

Unfortunately, a change of tactics by Charles's Council rendered his early endeavours in a great measure abortive. It had been first determined to raise the Royal Standard at Warrington; and Lord Derby, whose influence in that part of the country was unbounded, had been sent back into Lancashire to collect the military forces of the county. In a surprisingly short time he had mustered 60,000 men, and was about to take the same steps in Cheshire and North Wales, when suddenly he received notice that the King had resolved to set up his standard at Nottingham, and that he himself must return to headquarters with such troops as he might be able to equip.

Adverse Fortune

In the meanwhile, however, many of the Lancashire men had returned to their homes, and many others had joined the rebels. Lord Derby was greatly mortified, but, none the less, succeeded in raising amongst his friends and tenants three regiments of infantry and as many cavalry.

He then joined his Sovereign at Shrewsbury, and was ordered to proceed from there to take Manchester by storm. At the last moment, however, his men were retained with the main army, and he was sent again

to Lancashire to collect further levies. But by this time Lancashire had been nearly lost to the Crown, and the rebels were even designing to seize the Isle of Man. Lord Derby, therefore, proceeded thither immediately.

His wife and children remained at his mansion of Lathom in Lancashire. The building required but little to render it in a measure defensible, and so, placing at her disposal such soldiers, arms, ammunition, and provisions as he could hastily collect, the earl left the completion of the works and the defence of the place to his wife.

A Dauntless Lady

Scarcely had he gone, however, before the countess received intelligence that an attack was imminent. She lost no time, therefore, in increasing her provisions and military stores, and admitting such neighbours as might be depended upon in order to strengthen her small garrison. These, with her servants and retainers, she formed into six regiments, at the head of which she placed some gentlemen of the county, giving the chief command to a Captain Farmer, who subsequently was killed at Marston Moor.

These arrangements she carried out with the utmost caution and secrecy, and the rebels had no expectation of any resistance until they arrived on February 28th, 1644, within a few miles of the house. Fairfax, who was in command, sent a trumpeter to request a conference with the Countess of Derby. To this she agreed.

Fairfax offered her an honourable and safe removal with her children, retinue, and property (arms and ammunition excepted) to Knowsley Hall—another mansion belonging to the Earl of Derby—and promised that she should remain there unmolested.

The countess replied that she held a double trust "of faith to her husband, and of allegiance to her Sovereign, and she desired to be given a month to consider her answer." This request was denied. Accordingly, "she hoped he would excuse her if she preserved her honour and obedience, though, perhaps, to her own ruin."

Fairfax departed, and for some days was in doubt whether to attack Lathom or lay siege to it. Eventually he adopted the latter course, owing to false intelligence being purposely conveyed to the rebels by one of Lord Derby's chaplains, who stated that the military force of the garrison was strong, but that they were short of provisions. After waiting a fortnight, therefore, Fairfax sent to demand an immediate surrender.

Lady Derby replied that "she had not yet forgotten what she owed to the Church of England, to her sovereign, and to her lord, and that till she had lost her honour or her life she would defend that place."

The rebels then began to make trenches, and on March 24th she ordered a sally of 200 men, who attacked the besiegers, killed sixty, and took some prisoners, with the loss on her side of only two men.

The enemy now doubled their guard, and began to draw their lines at a greater distance, but were so harassed by sallies that fourteen weeks elapsed before they could complete their works. But at length they achieved their purpose, and were able to mount a strong battery, with a mortar of large calibre, so near the house that a shell be thrown could into the apartment where the countess and her children were at dinner. Fortunately, they escaped unhurt, and immediately another sally was made. were again defeated,

which again defeated, their guns spiked or thrown into the moat, with the exception of the large mortar which was dragged within the defences.

And a few days later the garrison made

another successful sortie.

Thus more than three months passed since the beginning of the siege; and so heavily had the rebels suffered that Fairfax removed the officer in command, and appointed instead a Colonel Rigby, whose chief recommendation was a private hostility to the Earl of Derby. Having arrived before Lathom, this officer conveyed in the most insolent terms to the countess a fresh summons to surrender, to which she herself replied, "Tell that insolent rebel Rigby that if he presumes to send another summons within this place,



The rebels A heroine indeed! The beautiful Countess of Derby, the best of wives and one of the most loyal and able captains of King Charles I. She defended Lathom, during the Civil War, with rare courage

I will have the messenger hanged at the gates."

But now the garrison were reduced to the greatest distress; their ammunition and corn were exhausted, and they had been obliged to kill most of their horses for food.

Lord Derby, therefore, hastened from the Isle of Man, and, with Prince Rupert, set out to effect a relief. Rigby then forthwith raised the siege; and the countess was able to escape with the earl to the Isle of Man. But the rebel Parliament confiscated the great estates, and detained his children in cruel captivity for eighteen months.

Husband and wife remained on the Isle of Man for a time. Then Lord Derby joined the forces of King Charles II., but fell into the hands of the enemy after the battle of Worcester, and was beheaded at Bolton on October 15th, 1651.

Three days before his execution he wrote

the following letter to his wife:

'My dear Heart,-I have heretofore sent you comfortable lines, but, alas! I have now no word of comfort, saving to our last and best refuge, which is Almighty God, to whose will we must submit. The governor of this place, Colonel Duckenfield, is general of the forces which are now going against the Isle of Man; and, however you might do for the present, in time it would be a grievous and troublesome thing to resist, especially those that at this hour command the three nations: wherefore my advice, notwithstanding my great affection to that place, is, that you would make conditions for your-self and children and servants and people there, and such as came over with me, to the end you may get some place of rest where you may not be concerned in War.

"I conjure you, my dearest Heart, by all those Graces that God hath given you, that you exercise your patience in this great and strange trial. If harm come to you, then I am dead indeed; and until then, I shall live in you, who are truly the best part

of myself.
"When there is no such as I in being, then look upon yourself and my poor children; then take comfort, and God will bless you. I acknowledge the great goodness of God to have given me such a wife as you, so great an honour to my family, so excellent a companion to me, so pious, so much of all that can be said of good, I must confess it impossible to say enough thereof. I ask God pardon, with all my soul, that I have not been enough thankful for so great a benefit; and where I have done anything at any time that might justly offend you, with joined hands I also ask your pardon. I have no more to say to you at this time than my prayers for the Almighty's blessing to you, my dear Mall, and Ned and Billy.-Amen, sweet Jesus."

True to the End

Lady Derby remained in Man, in a condition of great poverty, her health broken with grief, but her spirit still unsubdued.

But, finally, a despicable creature named Christian, whom Lord Derby had treated with the utmost kindness from childhood, and to whom he had committed the care of his wife and children, as well as the command of the military forces of the island, betrayed the island to the enemy. Lady Derby and her children were, for a time, imprisoned, and on their release actually subsisted on the charity of their impoverished friends until the Restoration.

WOMAN THE TRIUMPH

By SARAH A. TOOLEY

Continued from page 1019, Part 33

Woman in the Field of Art—The Pioneers and their Followers—Ruskin's Generous Tribute to a Woman Artist-Women Writers and Why They Succeed-A Tale that Moved a Queen to Tears-Women Playwrights-The Supremacy of the Actress-The Aptitude for Public Speaking-The Law and its Barriers

A STRIKING testimony to the triumphs of women in the realm of Art was given by Sir Edward Poynter in his address at the prize distribution of the Royal Academy in 1911, when he asked: "Why do women beat men in the Academy School?"

The answer was simple. The president found that while the men were "slack," and either did not know how to work or did not care, the women really were in earnest.

The Success of Women Painters

An unprecedented succession of feminine triumphs had moved the president to make this comparison. Two of the four gold medals awarded by the Academy had gone to women. The gold medal for historical painting, with the travelling studentship of £200, the coveted blue riband of the Academy, had been won by Miss Margaret Lindsay Williams; and the gold medal for landscape painting by Miss Clark Kennedy, in addition to which all the principal prizes in the painting school, except painting from the nude

model, had gone to women.

These successes illustrate the fact that in art, as in other branches of knowledge, women quickly come to the front when they are given the opportunity. Some fifty years ago the Academy Schools were first opened to women, amidst the storm of criticism which invariably meets any proposal to enlarge the sphere of feminine knowledge. It was not denied that women had a fine sense of colour-girls are rarely colourblind, while many boys cannot tell blue from purple—and an appreciation of form, but still it was generally considered sufficient for them to devote their artistic gifts to working elaborate samplers and silk embroideries, or at most to drawing crayon portraits of their friends or water-colour sketches of rural scenery and groups of flowers. A girl might with propriety study the anatomy of a rose but not that of the human form.

Some daring spirits wondered why girls

might not study art on the same thorough lines as did their brothers. In Paris, Rosa Bonheur had refused to be cabined and confined by what was deemed "feminine" in the pursuance of her art, and had taken the world by storm with her masterly animal paintings. Anxious parents heard, however, with alarm, that the wonderful artist

The admission of women was more than justified when a few years later, in 1867, a young girl, Louisa Starr (the late Madame Canziani), carried off the gold medal of the Academy in open competition with men.

The subject selected by the Council was "David bringing the head of Goliath to Saul," a gruesome subject enough for a mid-

Victorian young lady to handle. One wonders if it was chosen with the view of scaring the women students from competing. I have heard Madame Canziani relate that her chief difficulty was to get a model for Goliath, but finally she persuaded the family milkman, who was of swarthy complexion and big proportions, to sit for the giant's head.

It is interesting to note that the artistic talent of the first woman gold medallist of the Academy has been inherited by her daughter, Miss Estelle Canziani, one of the most promising young painters of to-day.

Women continued to score triumphs in the Academy, and in 1871 Miss Jessie Macgregor, who will be remembered as the painter of "The Nihilist," which created a sensation at the Exhibition of the Royal Academy some years ago, carried off the gold medal for her picture,



"Lucas Malet" (Mrs. St. Leger Harrison), daughter of Charles Kingsley, and one of the most talented of Photo, modern women novelists Elliott & Fry

wore her hair cut short and dressed like a man, and there were misgivings in the British home as to the lengths to which a girl with "art" on the brain might go.

At length the doors of the Royal Academy were cautiously opened to admit women, and Miss Herford, whose niece, Mrs. Allingham, R.W.S., holds an honoured place amongst water-colour painters of to-day, entered as the pioneer woman student.

"One of the Acts of Mercy."

After a long lapse of time, the medal was again captured by a woman student, Miss Marianne H. W. Robilliard, in 1909, with her "Dives and Lazarus," to be followed by the recent brilliant achievement, already referred to, of Miss Margaret Williams, with her picture, "The City of Refuge."

Notwithstanding the triumphs of women in the schools, and their achievements as

painters, no woman has yet been permitted to write R.A. after her name.

That crowning triumph was nearly achieved by Elizabeth Thompson (Lady Butler) in 1879. The furore created at the Academy Exhibitions by her battle pictures, notably "The Roll Call" and "Quatre Bras," caused her name to be put up for election to the immortal forty. Miss Thompson was defeated in the final ballot by Hubert von Herkomer with a very narrow majority. The doors of Burlington House have since remained closed to women, but we cannot doubt that they will open before the century is much older.

A Tribute from Ruskin

We cannot leave the subject of women's triumphs in art without referring to the tribute which Elizabeth Thompson's genius won from Ruskin. When the "Roll Call" was taking London by storm, the great master was critical, shall we say suspicious, about a young lady who chose battle scenes for her subjects. If she had painted a vase of flowers there might have been hope for her, but to depict the horrors of war was outside Ruskin's computation of woman's achievement.

When "Quatre Bras" appeared, the master yielded unreservedly. "It is Amazon work," he wrote, "there is no doubt of it; and the first pre-Raphaelite picture of battle we have had; profoundly interesting, and showing all manner of illustrative and realistic faculty. The sky is most tenderly painted, and with the truest outlines of cloud of all in the Exhibition; and the terrific piece of gallant wrath and ruin on the extreme left, where the cuirassier is catching round the neck of his horse as he falls, and the convulsed falling horse, seen through the smoke below, is wrought, through all the truth of its frantic passion, with gradations of colour and shade of which I have not seen the like since Turner's death."

Women Novelists

When we pass from Art to the field of Literature the triumphs of women become increasingly conspicuous. The woman novelist holds her own the world over, and with reason, for who should know so much of the deep currents of life as the potential wife and mother. The inherited knowledge of her sex, even though she may be neither wife nor mother herself, enables the woman writer to play on the whole gamut of human experience. And surely the half of the race which bears and rears both sexes should have an unrivalled knowledge of humanity.

Love, the primary element in works of fiction, is invariably acknowledged as the most potent factor in feminine life. The sentiment that

Man's love is of man's life a thing apart, 'Tis a woman's whole existence—

has been repeated until it has become a truism, and it follows as a natural sequence that women should excel in the writing of it. The woman novelist sometimes rises to a masterly analysis of the emotions of her sex, as for example the laying bare of the heart of Johanna Smyrthwaite by Lucas Malet, in "Adrian Savage." Never surely has the tragedy of unrequited affection been more convincingly portrayed than in this picture of a woman, deeply loving, chaste, and honourable, but unfortunately devoid of beauty or attraction, giving her heart's treasures in vain.

The recent centenary of Harriet Beecher Stowe (1911) reminds us that a woman novelist holds the world's record for the most widely circulated book. It has been computed that there have been more copies sold of "Uncle Tom's Cabin" than of any other book in our tongue, save the Bible

book in our tongue, save the Bible. With her masterpiece, Mrs. Stowe also won the distinction of producing the most powerful and successful in accomplishing its aim novel written with a purpose. Out of the depths of a mother's heart yearning over the cradle of her own little ones came the cry for the rights of the slave mother and the slave wife, which roused the world. That cry, too, came to the pitiful ears of the mother on the throne, and Queen Victoria, weeping over Uncle Tom, took a resolute stand with her Ministers that this should remain neutral country instruggle between the Northern and Southern States of America, otherwise recognition might have been given to the slave States.

The Refuge of the Pseudonym

This period which witnessed the remarkable triumph of a woman's pen in America, was also rich in feminine triumphs in our own land.

George Eliot was proving with "Scenes from Clerical Life" and "Adam Bede" that a woman could attain to the highest art in the writing of fiction, and the Brontë sisters, in their lonely moorland parsonage, were weaving stories which were destined to become classics of the world's literature. The publication of "Jane Eyre" marked an epoch, but Charlotte Brontë, like George Eliot and Georges Sand, felt it expedient to hide her sex under a nom de plume, so that her work might receive unbiassed criticism.

The arrival in London of that small, timid, shrinking woman from the remote Yorkshire parsonage to prove that she, Charlotte Brontë, was really "Currer Bell," whom the great English publisher had welcomed as a new star in the firmament of literature, is one of the most thrilling episodes in the history of woman's literary triumphs.

In this same fertile decade of feminine achievement, Mrs. Gaskell won her first fame anonymously, with "Mary Barton," but when success was assured, she signed her own name to the immortal "Cranford." As the author, too, of "The Life of Charlotte Brontë," Mrs. Gaskell scored a triumph amongst the classic biographies of our tongue.

The mid-Victorian period was rich, too,

in other brilliant feminine successes, amongst which may be cited the enormous popularity of the novels of Mrs. Henry Wood and Miss Braddon.

In our own day a very signal triumph was gained by Mrs. Humphry Ward. In "Robert Elsmere" she broke new ground by using the novel as a medium for dealing with

doubt, religious and that, too, with such consummate art that the interest of the story was not subordinated to this underlying purpose. Readers who cared nothing about theological or social problems revelled in the charming studies of girl life-Catherine the saint, Agnes the wit, and Rose the beauty; and in the humours of the social life of a remote Westmorland parish.

All sorts and conditions of people, from scholars and theologians to humble working men, discussed and discussed again the problems revealed in "Robert Elsmere "; the most noted pens reviewed it, and the author of the epoch-making novel found herself suddenly lifted from a secluded academic life into the position of being a person of public influence, and the founder of a cult.

The fertility of women writers in the field of fiction continues to in-

attain popularity and accumulate royalties on

a par with the male novelist.

Startling triumphs in fiction have recently been made in France by an untutored working woman, Marie Audoux, who has leapt into fame as the author of "Marie Claire," and in Sweden by Selma Lagerlof, who was awarded the Nobel Prize for literature in 1909.

Although women's literary triumphs are

most numerous in the world of fiction, we are not unmindful of the notable historical work of Mrs. J. R. Green in conjunction with her late husband in his "History of the English People," and in her own comprehensive work, "The Making of Ireland and its Undoing." And though we may not claim a female Chaucer or Milton, the names of



Mrs. Humphry Ward, the pioneer writer of the "novel with a purpose," and a leader of philanthropic and Photo,

H. Walter Barnett

Christina Rossetti and Elizabeth Barrett Browning prove that woman holds a high place in the realm of poetry.

The Drama awaits a female Shakespeare, and, indeed, a male Shakespeare also, but the twentieth century sees women gaining triumphs as playwrights, and their emancipation from Victorian traditions is bearing fruit in every branch of literary work.



All matters pertaining to the kitchen and the subject of cookery in all its branches are dealt with in EVERY WOMAN'S ENCYCLOPÆDIA. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned:

Recipes for

Ranges Utensils The Theory of Cooking The Cook's Time-table

Weights and Measures, etc.

Souts Entrées Pastry Puddings Salads Preserves, etc.

Cookery for Invalids Cookery for Children Vegetarian Cookery Preparing Game and Poultry The Art of Making Coffee How to Carve Poultry, Joints, etc.

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

MARMALADE HOME-MADE

Seville Orange Marmalade-An Economical Recipe-Marmalade without Sugar-Marmalade Jelly-Lemon Marmalade

When carefully made, the flavour of homemade marmalade is better than that of some bought varieties. Also, the cost may be considerably lower, often being only about 3d. or $3\frac{1}{2}$ d. per pound pot.

It is, however, false economy to purchase very cheap oranges for marmalade, as they will probably be small, and yield too little pulp in comparison with the peel, with the result that the syrup will be of a sticky consistency, whereas it should be in a jelly.

If the oranges are hard and dry it is a wise precaution to add a little apple-juice to the orange pulp, which will help to form a jelly.

How to Procure the Apple-juice

Wash two large apples, then, without peeling or coring them, cut into thin slices. Put them in a pan with about a pint of cold water, and simmer until they are Next strain off all juice, pressing the pulp well, without rubbing it, through a strainer. Add this juice to the orange pulp.

SEVILLE MARMALADE

Required: Two dozen Seville oranges. Double their weight in lump sugar. Six lemons.

A marmalade cutter. This excel-

water to float them, and boil them until the rinds are soft enough to be easily pierced with the head of a pin. Then drain off the water, cut each orange in quarters, and remove all the pips.

Put them into a basin with one pint of cold water and let them stand for twelve hours. Next remove all the pulp from the oranges and put it into another basin, mash it well with a fork to get rid of all lumps. Next scrape the empty skins of the oranges

until they are quite clean, and with a sharp knife slice them as thinly and evenly as possible.

Drain the water from the pips on to the loaf sugar and add the strained lemon-juice. Boil this syrup until it is as thick as oil, stirring it frequently. Next add the orange pulp, shredded rinds, and if necessary the apple-juice.

Boil gently until when a few drops are allowed to get cold on a plate they set in a jelly. It will probably take half an hour, or perhaps considerably longer if the fruit is very juicy. Put it into clean, dry jars, and when cold cover them.

Cost, from 4s. 6d.

A cheaper variety may be made by using a few sweet oranges; this is excellent for children, and many Water.

Wash and rub the oranges well 14s. 6d., will cut three oranges persons prefer it to the rather in cold water to clean them. Put per minute. It is safe and easy to more bitter flavour of the Seville them in a pan with enough cold manufacture and cuts the oranges marmalade.

ECONOMICAL MARMALADE

Required: A dozen Seville oranges.

Four sweet oranges. Three lemons.

Ten pounds of loaf sugar.

Five quarts of cold water.

Well wash and wipe the oranges and lemons. Divide them into quarters and carefully remove every pip; put them in a basin with one pint of the water and let them stand for twenty-four hours. Next slice the oranges thinly, putting them in a large pan or basin with the rest of the water. Let them stand for twenty-four hours.

Put all into a preserving-pan, add the strained water from the pips, and the loaf sugar. Let the sugar dissolve, then boil all carefully until some of it will set in a jelly when it is allowed to get cold on a plate. It will probably take two hours steady boiling or even longer.

Cost, 3s. 2d.

MARMALADE JELLY

This has no shreds of peel and is most delicious.

Required: A dozen Seville oranges.

One pint of water.

Allow three-quarters of a pound of loaf sugar to each pint of juice.

Cut the oranges in half, put them in a pan with the water and boil them for threequarters of an hour, then strain off the juice and boil it quickly for eight to ten minutes. Next measure it, put it in a pan with sugar in the given proportion and boil it until a little of it "jellies" when allowed to get It will probably take from twenty to thirty minutes.

Cost, from 1s. 4d.

MARMALADE WITHOUT SUGAR

This recipe is invaluable for people who are on strict diet and not allowed to take sugar. It should not, however, be made in large quantities as it will not keep long.

Required: Three pounds of Seville orange pulp.

Three pints of water.

Half an ounce of leaf gelatine. Twenty-nine or thirty tabloids of saccharine.

Pare the oranges very thinly and boil the rinds in plenty of water for about three-quarters of an hour or until they are so tender they can be pierced with the head of a pin, then cut them into thin shreds. Remove the inner white coat of the oranges and throw it away. Then scrape off the pulp and juice, putting the pips and skinny divisions in a small basin of cold water. Let these stand for some hours so that the glutinous substance from them may be preserved in the water. Next strain out the pips through a cloth, squeezing it well.

Put the three pounds of orange pulp in a preserving pan, add the water from the pips (there should be two pints), also the saccharine and gelatine, having first dissolved them in a little boiling water. Let all boil for half an hour, then add the shredded peel and cook it for another five minutes. Then pour into

clean, dry jars and cover when cold. N.B.—It is a wise plan to add rather less than the given quantity of saccharine to begin with, then add more to suit individual taste, but remember to dissolve it first before adding it. If more convenient. saccharine powder may be used, one level ladleful equalling one tabloid. The ladles are usually sold with the bottles.

Cost, about 1s. 3d.

LEMON MARMALADE

This is always popular, and makes a pleasing change from the more ordinary orange marmalade.

Required: Twelve lemons.
Two Seville oranges.

Allow to every pound of fruit three pints of water; and

One pound of loaf sugar to every pound of pulp.

Wash and wipe the oranges and lemons. Cut them in quarters, remove all the pips, putting them into a basin containing a pint of cold water.

Next slice the oranges and lemons thinly, weigh them and put them into a basin with water in the above proportion. Let them stand for three days, stirring them once or twice every day. Next put the fruit in a preserving-pan, with the water from the pips, and boil all for about three hours or until the fruit is tender. Now weigh the pulp, put it back in the pan, adding sugar in the given proportion. Let the sugar dissolve, then boil all for about three-quarters of an hour or until a little will jelly when it is allowed to become cold.

Pour it into clean, dry jars and cover when

N.B.:-If preferred, the oranges may be omitted, using two lemons instead, but they improve the colour of the marmalade.



MEAT RECIPES

Brazilian Stew-Mutton Cake-Toad in a Hole-Stewed Tripe-Ham and Brain Cakes-Kromeskies of Liver-Grilled Lamb Chops

BRAZILIAN STEW

Required: Two pounds of shin of beef.
One large carrot and turnip.
Two onions.
One ounce of butter or beef dripping.
A bunch of herbs.
Half a gill of vinegar.
Half a gill of water.
Salt and pepper.
Two teaspoonfuls of flour.

Cut the meat into pieces about two inches square. Wash and prepare the vegetables; then cut them into neat rings and dice. Melt the butter in a saucepan, add the vegetables, and stir them about in the hot fat for ten minutes; then add the meat, the herbs tied in a bunch, salt, pepper, vinegar, and water. Put on the lid, and simmer the whole very gently for at least three hours.

Serve the stew with a ring of vegetables round a hot dish, the meat in the centre and the gravy poured round it. If liked, a thickening of two teaspoonfuls of flour mixed smoothly in one tablespoonful of cold water may be stirred into the gravy and allowed to boil.

A few drops of caramel are sometimes needed to make it a nice colour. The vinegar helps to make the meat tender.

Cost, 1s. 4d.

which will supply gelatinous matter, add some sheets of gelatine.

Cut the mutton into dice, and the bacon into short strips half an inch long. Blanch, shell and cut the pistachio nuts into shreds. Rinse out the mould in water. When the stock has boiled about two hours, strain it into a clean saucepan, adding, if it be pale, a drop or two of caramel; then season it nicely, adding the lemon-juice.

If you want the cake to look really well, clarify the stock. To do this crush the eggshell and slightly whisk the white of egg. Put both of these into the pan with the stock, whisk them over the fire till the stock boils, then strain it through a clean cloth, and it is ready to use. You may have to pour through again the stock that first runs through.

Put a little of this stock into the top of the mould, and when it has set, decorate the top of the mould with a design in slices of egg, pistachio, and bacon strips. Pour in more stock and let it set.

Cut the egg into larger dice, mix these with the meat and bacon, and add pistachios and a little seasoning. Put this mixture into the mould, then pour in the stock till the mould is full. Leave it till it is cold



Mutton Cake. An excellent way of using up cold mutton for a breakfast dish or luncheon

MUTTON CAKE

Required: One pound of cooked mutton.

Three hard-boiled eggs.

Half an ounce of pistachio nuts.

A quarter of a pound of cooked bacon.

Threepennyworth of veal or other bones, or four sheets of gelatine.

One tablespoonful of parsley.

A few drops of lemon-juice.

Salt and pepper.

One onion, carrot, and bay-leaf.

The white and shell of one egg.

Cut all the lean of the mutton off the bones. Chop the latter into small pieces and put them and the extra bones into a saucepan with one quart of cold water and the trimmings from the mutton. Add the onion, bay-leaf and parsley stalks, and cook the whole steadily to make a pint of stock. If you have no good bones or gristly bits

and set; then dip the mould into warm water and turn out the cake on a dish.

Cost, 2s. 3d.

TOAD=IN=A=HOLE

Required: Half a pound of flour.
Half a teaspoonful of salt.
Two eggs.
A pint of milk.

One pound of sausages, or small chops or steak, or cold meat.

First make the batter. Sieve the flour and salt into a basin; make a hole in the middle of the flour and beat in the eggs, stirring them in smoothly, and adding half the milk. When this is smoothly mixed in, beat it well till the surface is covered with bubbles, add the rest of the milk, and

let the batter stand while the other ingre-

dients are being prepared.

Well grease a Yorkshire pudding tin or a pie-dish. If sausages are to be used, first put them into a saucepan of cold water and let them come to the boil. Then take them out, skin carefully, and cut them in halves lengthways. Arrange them at even distances in the greased tin, and then pour the batter carefully over them. Bake in a moderate oven for about one hour. Turn the toad-in-a-hole out of the tin, and cut it into neat slices, allowing a piece of sausage in each slice.

If meat is used, cut it in finger-shaped pieces, as much the size and shape of a

sausage as possible.

Cost, 1s. 2d.

STEWED TRIPE

Required: One pound of tripe.
Three good-sized onions. One pint of milk. Three-quarters of an ounce of flour. Salt and pepper. Toast or fried bread.

Wash the tripe, then put it into a saucepan of cold water; bring it to the boil, and continue boiling it for two or three minutes; then throw away the water. Scrape all the fat from the tripe, and cut the latter into neat pieces about two inches long and one

and a half wide.

Peel the onions, slice them thin, and put them into the saucepan with the tripe and milk. Let these simmer very gently for two hours or until you can easily stick a skewer into the tripe. Next mix the flour to a paste with a little milk; then stir this gradually into the pan and let it boil till it thickens and the flour is cooked; then season it to taste with pepper and salt.

Serve the tripe very hot with fried or toasted bread round the dish.

Note. Take care that the milk does not boil before the flour is added, as sometimes the tripe will cause the milk to curdle.

Cost, is.

HAM=AND=BRAIN CAKES

Required: One set of calf's brains. Half the weight of the brains in ham. One tablespoonful of vinegar. One onion. Two or more eggs.

Breadcrumbs. Salt and pepper.

Prepare and cook the brains in the same way as for brains à la Maître d'Hôtel.

When firm and cold, chop them fine, season with salt and pepper, and add to them half their weight in finely chopped ham. Beat up two eggs, and add enough of this mixture to bind it.

Stir the mixture over the fire for a few minutes to cook the eggs. Then shape it into small round cakes, brush each one with

beaten egg, and cover it with crumbs.

Have ready a pan of frying fat, and when a faint bluish smoke rises from it fry the

cakes a golden brown. Drain well, and serve very hot on a fancy paper.

Cost, about 1od.

KROMESKIES OF LIVER

Required: Six ounces of calf's liver.

Six ounces of bacon. One small onion. Half a small carrot. A bunch of parsley and herbs. Half a gill of stock. Salt, pepper, and nutmeg. Some dripping.

For the frying batter:
A quarter of a pound of flour.
A quarter of a teaspoonted of salt. One tablespoonful of melted dripping. The white of one egg.

A quarter of a pint of tepid water.

Chop the liver fine after washing it carefully, and cut three ounces of the bacon into small dice. Fry these a pale brown in dripping, add to it the sliced onion, the carrot, and the herbs; fry these over the fire for a few minutes, then pour in the stock, and cook it over a slow fire for ten

minutes, stirring it well.

Next pound the mixture, and if you have no mortar for the purpose use an enamelled basin and a rolling-pin. Then rub the mixture through a sieve, season it carefully to taste, cut the rest of the bacon into very thin slices—about two and a half inches square—and on each slice put a large tea-spoonful of the mixture. Then wrap it up in the bacon so that it looks like a small cork, and see that the ends are well closed. Dip each roll into the batter, then fry it a golden brown in fat from which a bluish smoke is rising, and drain it on paper. When all the kromeskies are fried, pile them up on a lace paper and garnish them with fried parsley; they should be served as hot as possible.

To make the batter, mix the flour and salt together in a basin, make a hole in the middle and put in the melted dripping and the tepid water; beat these till smooth, and just at the last whip the white of the egg to a very stiff froth and add it very lightly.

Cost, is.

GRILLED LAMB CHOPS

Required: About one and a half pounds of best end neck of lamb. Salt and pepper.

Cut the neck into neat chops, and trim off a little of the fat; sprinkle a dust of salt and pepper on each chop. Heat the gridiron, and rub it over with a piece of suet; lay on the chops, and grill them over a clear fire, turning them once. They will take from five to ten minutes, and should be of a tempting brown colour.

Arrange a bed of mashed potato on a hot dish, put the chops on this, pressing them slightly into the potato to keep them in place Place a pat of Maître d'Hôtel butter on each chop, and hand with them a tureen

of mint sauce.

Cost, about is. 3d.

THE BEST WAY

Housekeeping Hints—Beating and Stirring Mixtures—Stoning Raisins—Rubbing through a Sieve—Lining a Cake-tin—How to Peel Tomatoes

To Beat Mixtures

Tip up the basin a little towards you, holding the spoon rather high up, and with the bowl of the spoon turned downwards, keep lifting up the mixture, as it were, out of the basin. The object is to force air into it, which will expand with the heat of cooking, and so lift up and lighten the mixture. Unless the mixture is pulled up well the beating is apt to degenerate into merely stirring, which is quite a different action. It should also be recollected that beating the basin is unpleasantly noisy, and perfectly useless. Beating should be done from the wrist, not from the shoulder, as, if the latter action is adopted, the muscles will very soon tire.

To Stir Mixtures

A circular movement of the spoon is here adopted, and for some mixtures, such as Mayonnaise sauce, it is important that the movement should always be made in one direction, either right to left or left to right, whichever is most convenient. When stirring mixtures over the fire, in order to prevent them from sticking to the pan and burning, the bowl of the spoon should move up and down and round, feeling the bottom of the pan all the time. To merely move the mixture on the top is useless.

To Stone Raisins

Have a small basin or cup close at hand containing a little warm water. Cut the raisin in half lengthways, but not right through—so that it opens like a book. Pick out the stones with the finger and thumb of the right hand, holding the raisin in the left. Drop the stones into the water. This is a much cleaner method than scraping them off on to a piece of paper or a plate, the touch of water also helping to free the fingers a little from the objectionable stickiness. A slight touch of butter on the fingers also reduces the stickiness.

To Chop Candied Peel

First of all remove the lump of hard sugar frequently found in the centre. It is impossible to chop this, but it need not be wasted, as it may be used instead of the ordinary sugar for making gingerbread and milk puddings. Then turn the peel hollow side downwards on the board, and slice it in any size desired. If it should be old, and therefore dry and hard, soak it for a little time in tepid water.

To Rub Mixtures through Sieves

Select a basin or plate that the sieve will just fit over, and a medium-sized wooden spoon. One that is too large or small becomes at last almost painful to use. Place the sieve so that the deepest part from the

wire (or hair) portion down to the edge of the wooden part is put over the basin.

Turn the mixture out on the upper part, not too much at a time. Take hold of the wooden spoon close up to the bowl so that the first and second fingers are placed just inside it, and next, with heavy, long strokes working towards you, rub the soup, fruit, meat, etc., through the sieve, adding more as may be required. Every now and then scrape underneath the sieve with a clean iron spoon, as if it is a stiff mixture it may remain hanging, and pressure will be needed, not only to rub the substance through the sieve, but to force down that on the underside as well.

To Line a Cake-tin with Greased Paper

Fold a piece of kitchen paper into three layers. Place the cake-tin on it, and mark the size of the bottom of the tin on the paper with a pencil. Remove the tin and cut round the line so that there are three rounds the exact size of the tin. Next fold a sheet of paper so that it will form a band of three or four thicknesses, and be about three inches higher than the tin. It must be long enough to fold right round the tin, and for the ends to neatly lap over one another.

Lay this band on the table, and turn back and well grease the uncut edge to the depth of about a quarter of an inch. Notch this turned-back flap at intervals so as to enable it to lie out flat when placed round the tin inside. Well grease the band and round of paper all over. Put the long band smoothly round the tin inside, and let the notched edge spread out flat on the bottom of the tin. Lay in the bottom rounds of paper, and the tin will be neatly and completely lined throughout.

To Prepare a Meringue Board

The correct board for this purpose should be about three inches thick, like an unusually thick pastry-board, the object being to have a thick layer of wood between the under parts of the meringues and the hot shelf of the oven. Brush the board slightly over with salad oil. Spread one or more sheets of foolscap on the top, according to the size, and brush these also lightly with oil. Do not put more than the necessary amount. The paper must be quite flat, and if thought necessary it may be held in place with four drawing-pins. It is then ready to receive the meringues prior to baking them.

To Peel Tomatoes Easily

Dip them into some boiling water for about a minute; then lift them out, and the skins can be removed with ease. If they are required cold, a quarter of an hour or so should be allowed for them to become thoroughly chilled again before use.

COOKERY CHEESE

Welsh Rarebit—Cheese Aigrettes—Gruyère Patties—Golden Buck—Cheese Fondu—College Creams—Cheese D'Artois

WELSH RAREBIT

Required: Half a pound of Cheddar cheese. One teaspoonful of made mustard. Two tablespoonfuls of ale or porter. Half an ounce of butter.

Salt and pepper. Slices of toast.

(Sufficient for three or four.)

Cut the cheese into small pieces, and put it into a small saucepan with the ale or porter, the mustard, butter, and a little salt. Stir it over the fire till it becomes the consistency of thick cream.

Have ready four neatly trimmed slices of toast, pour the cheese on them, dust each slice with a little pepper, and serve them as

quickly as possible. Cost, 8d.

CHEESE AIGRETTES

Required: Four ounces of flour. Half a pint of cold water.

One ounce of butter.

Two eggs Three ounces of grated cheese (Parmesan is best). A little salt, pepper, and cayenne.

(Sufficient for six.

Put the flour into the oven to dry and then sieve it. Put the water and butter into a pan, and, when boiling, add the flour. Stir the mixture well, until it will leave the side

of the pan quite easily.

Take it from the fire and allow it to cool a little. Then add the eggs, one by one, with salt, pepper, and cayenne to taste, and lastly the grated cheese. Spread it out on a plate to cool.

Have ready some frying fat, and when a very faint smoke rises from it, take a teaspoonful of the mixture, drop it into the fat, and fry it a golden brown.

Serve the aigrettes very Cheese aigrettes.

hot, with some grated Parmesan cheese sprinkled over them. Cost, 6d.

GRUYERE PATTIES

Required: Three-quarters of a pound of short or puff pastry

Three ounces of cooked macaroni.

Four ounces of Gruyère cheese. One ounce of butter.

Half an ounce of flour, One and a half gills of milk.

One tablespoonful of cooked tongue. One teaspoonful of French mustard.

One raw yolk of egg.
Salt and pepper.
A little Parmesan cheese.

(Sufficient for six.)

Roll out the pastry thin and stamp out rounds a little larger than the patty-tins to be used, allowing two rounds for each tin. Line each tin with a round of the pastry.

Melt the butter in a stewpan, stir in the flour smoothly, add the milk, and stir this sauce over the fire till it boils. Now add the Gruyère and tongue, cut into small dice, and the macaroni in short lengths. Mix these well together and season with the mustard, salt, and pepper.

Put a pile of this mixture into each patty-tin, moisten the edges, and cover with the second round of pastry. Brush the top of each patty with a little yolk of egg to glaze it, and bake the patties a good brown in a quick oven.

Serve them hot, with a little grated Parmesan cheese dusted over the top of each

Cost, is. 2d.

GOLDEN BUCK An American Recipe

Required: Half a pound of cheese. Half a teaspoonful of salt A quarter of a teaspoonful of pepper.

Half a pint of milk.

Six poached eggs.
Six rounds of buttered toast.

(Sufficient for six.)

Put the milk on the fire in an enamelled or bright saucepan. Grate the cheese, and when the milk boils add it with the salt and pepper. Stir the mixture over the fire till the cheese is melted.

Have ready some neatly trimmed rounds of hot buttered toast. Carefully coat each



A delicious cheese savoury, quite simple to prepare and inexpensive

round with some of the cheese mixture, and then place a neatly poached egg on the top. Dust the eggs with a little pepper, and serve them as quickly as possible.

Cost, 'is. 3d.

CHEESE FONDU

Required: Three raw eggs.

Three tablespoonfuls of milk, cream, or white wine

Three tablespoonfuls of grated cheese.

One ounce of butter. Salt and pepper.

(Sufficient for three.)

Grate the cheese and beat the eggs till frothy. Mix the cheese and milk lightly into the eggs and season all carefully.

Thickly butter some little fireproof dishes, resembling small saucers, that are large enough to hold a portion for each person, and pour enough of the mixture into these to fill them about three parts full.

Bake these gently till they are lightly set and delicately browned, and serve them immediately in the dishes in which they were

Thin, rolled brown bread and butter, or thin fingers of plain dry toast, should accompany this nourishing supper dish.

Cost, od.

COLLEGE CREAMS (COLD)

Required: For the cheese pastry:

Two ounces of flour. One yolk of egg

Two ounces of butter.

Two ounces of cheese. Salt and cayenne.

For the cream:
One gill of cream.

Two tablespoonfuls of grated Parmesan cheese. Salt and cayenne.

(Sufficient for six.)

Make the pastry three or four hours before it is required.

To make it: Mix the cheese and flour; then lightly rub in the butter. Season it well, and add enough beaten yolk of egg and water to make a stiff paste. Roll it out until a quarter of an inch thick, and stamp out the pastry into rounds the size of a sherry glass.

Bake these carefully about eight to ten minutes, or till they are a delicate biscuit colour, in a moderate oven, and then let

FISH

them cool.

Russian part-

Pintail ducks

Prairie hens

ridges

For the cream: Whip the cream till it just hangs on the whisk, add the cheese, and season carefully. Heap it up high on the cold cheese-biscuits, and serve cold on a lace paper.

NOTE. Other kinds of cheese may be used,

but Parmesan has the best flavour.

Cost. 11d.

CHEESE D'ARTOIS

Required: A quarter of a pound of puff pastry.

One ounce of butter.

One and a quarter ounces of grated cheese.

One small egg. Salt and cavenne. (Sufficient for six.)

Melt the butter in a saucepan, and add to it the cheese, egg (which must be beaten), and seasoning. Mix all well.

Roll out the pastry very thin and divide it in two. Spread one half over very thinly with the mixture, lay the other half on the top, and press both together. Then stamp out some small rounds, the size of half-acrown, with a plain cutter. Brush them over with beaten egg, and bake in a quick oven for about twelve minutes. If the little tops become pushed off during the baking, replace them while they are still cooking.

Serve them very hot. They re-warm

nicely in the oven

Cost, $7\frac{1}{2}d$.

SEASON FEBRUARY FOODS IN IN

	2 2012	
Bream	Brill	Carp
Cod	Cod's-roe	Crabs
Crayfish	Dory	Eels
Flounders	Gurnet	Haddocks
Halibut	Hake	Herrings
Lobsters	Mackerel	Mullet (red)
Mussels	Oysters	Prawns
Plaice	Salmon (Irish o	r Scotch)
Skate	Smelts	Soles
Lemon soles	Slips	Scallops
Sprats	Turbot	Whitebait
Whiting		
G		
	MEAT	
Beef	Mutton	Pork
Veal	Venison	Home lamb
	POULTRY	
Capons	Chickens	Ducks
Fowls	Guinea fowls	
Pigeons	Rabbits (tame)	
1 1800110	2101-11-1	
	Game	
	CAME	
Black game	Capercailzie	Hares
Landrails	Leverets	Partridges
		(till the 15th)

Ptarmigan

Wild ducks

Quails

Pheasants

Plovers

(till the 12th)

(golden and grey)

Rabbits (wild)

GAME (C	continued	.)
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Teal Rabbits (Ostend) Snipe Widgeon Woodcock

VEGETABLES

Artichokes (globe, Jerusalem, and Japanese) Brussels sprouts Beetroot Broccoli tops Broccoli (purple) Cabbages Cauliflowers Cabbage-greens Carrots Celeriac Chillies Celery Chicory Cress Cucumbers Corn-salad Endive Chervil Horseradish Leeks Garlic Mushrooms Lettuces Mint (cultivated) Spanish onions Pickling onions

Onions Potatoes Parsnips Parsley Salsify Savoys Radishes Shallots Scotch kale Seakale Turnips Spinach (winter) Sprue

Turnip-tops

FRUIT

Cranberries Bananas Apples (Russian) Limes Grapes Lemons Mandarin Lychees Oranges oranges Rhubarb Pineapples Pears

(forced)

Tomatoes Nuts Also apricots, peaches, nectarines, and plums from the Cape

SWEETS

Cornets à la Parma—Praline Soufflé—Gâteau d'Ananas—Banana Trifle—Rum Omelet—Thrifty
Pudding—Apple Hedgehog

CORNETS À LA PARMA

Required: Half a pound of ground almonds.
Half a pound of castor sugar.

Half a pound of castor sugar.
Four ounces of flour.
About three whites of eggs.
Vanilla and lemon-juice.
A pot of red-currant jelly.
One and a half gills of cream.
One ounce of preserved violets.
One sponge cake.
A small tin of pineapple.
Brandy or liqueur for flavouring.
(Sufficient for six or eight)

Butter some cornet-moulds —they may be bought for a few pence per dozen. Mix together the flour, almonds, and sugar. Whip the whites of the eggs lightly, then add enough of them with lemonjuice and vanilla to taste, to the flour, etc. Mix all well together, then knead and roll out this paste, cut it into squares and fold and mould these neatly so as to fit the cornet-tins. Trim the edges of the paste evenly and lay the cornets on a slightly greased baking-sheet. Bake them in a quick oven until they are firm and a very delicate brown tint. Let them cool for a few minutes, then gently draw the almond-

paste cases off the tins. If possible, make or buy a sponge-cake border, or procure an ordinary sponge-cake, and stamp out a piece from the centre. Cut deep notches round the

cake, one to hold each cornet.

Warm the currant jelly and brush the cake, all but the notches, lightly over with it. Very gently press a cornet into each notch, and keep in place by tying round a piece of narrow, prettily tinted ribbon.

Cut the pineapple in small dice, mix about half a teacupful of its syrup with liqueur to taste, then pour it over the fruit.

Whip, sweeten, and flavour the cream. Just before serving, fill the cornets with the fruit and a very little syrup, and decorate the top of each with piped cream and a violet.

If possible, arrange a border of chopped clear jelly round the base. Cost, 4s.

PRALINE SOUFFLÉ

Required: Three eggs.

Three ounces of castor sugar.
Quarter of an ounce of leaf gelatine.
One and a half ounces of good chocolate.
Two ounces of almond-rock.
One gill of cream.
A few preserved violets.
(Sufficient for six or eight)

Separate the yolks and whites of the eggs. Put the yolks in a basin with the sugar. Place the basin over a pan of boiling water and whisk until the yolks look "ropy."

Dissolve the gelatine in a little hot water. Grate or chop the chocolate, and melt it in a little milk.

Pound the almond-rock in a mortar. Add the gelatine, chocolate, and almond-rock to the yolks and sugar. Whisk the cream stiffly, also the whites of the eggs. Stir these lightly into the mixture. Tie a band of stiff white paper round a soufff-mould, to come an inch or more above the top of the mould. Pour in the mixture. Deco-



Praline Souffle. A sweet that is most delicious but not difficult to make

rate the top with lines of preserved violets. Leave it until it is set, slightly wet the paper band with warm water, and draw it off gently. Cost, about 18. 6d.

GÂTEAU D'ANANAS

Required: One tin of pineapple.
One stale sponge-cake.
Two ounces of angelica.
Two ounces of glacé cherries.
Castor sugar to taste.
Liqueur, wine, or fruit syrup.
Sixpennyworth of cream.
(Sufficient for eight or ten)

Cut the pineapple into rounds about threequarters of an inch thick, then cut each round in four, but do not remove the "eyes." Cut the cake into pieces the same size and thickness as those of the pineapple. Lay four pieces of pine to form a round on a glass dish—there should be a little space between each piece; on these arrange pieces of cake, arrange the cake over the spaces between the pine. Build up the gâteau until all the cake and pine are used. Whip the cream stiffly, sweeten it to taste, and flavour it with some of the pineapple syrup. Flavour the rest of the syrup with liqueur or wine, and pour it all over the gâteau. Fill in the centre with the cream. Cut the angelica into leaves, arrange them in the cream, sticking the cherries into the spaces between the pieces of cake. Cost, about 3s.

BANANA TRIFLE

Required: Four bananas.

Quarter of a pound of ratafias. Quarter of a pound of macaroons. Two ounces of glacé cherries. Angelica and a few pistachio nuts. A large jam sandwich. A little sherry About a gill of cream. Two eggs and four extra volks. Sugar and vanilla to taste. Red-currant jelly.

Peel the bananas, and cut each in four with a silver knife. Cut the jam sandwich into pieces the same shape. Arrange these and the bananas alternately in a glass dish, then put in a layer of broken macaroons and ratafias, on these pour a little sherry; next put in another layer of fruit and cake, and so on. Beat up the yolks and whites, bring the milk to the boil, pour it gradually on to the eggs. Strain the mixture into a jug. Place it in a pan of boiling water on the fire, and stir it until the custard thickens, but be careful it does not boil, then pour it over the trifle.

Decorate it in any pretty design with whipped cream, the one illustrated being particularly effective. Cut some leaf-shaped pieces out of angelica, place these upright in the centre. At intervals round the border place glacé cherries with leaves of angelica, sprinkle a little chopped pistachio here and there. In the centre of the loops of cream place oval pieces of red-currant jelly.

Cost, 3s. 6d.

Banana Trifle. Decorated with angelica and pistachio nuts and pieces of red-currant jelly, a pretty scheme of colour is at once suggested

RUM OMELET

Required: Four eggs

One tablespoonful of castor sugar.

One ounce of butter.

A little jam.

About three tablespoonfuls of rum.

Break the eggs carefully, separate the whites from the yolks; put the yolks into a basin, and the whites on a plate. Add the

sugar and a teaspoonful of rum to the yolks. Stir these together until they become a thick froth, and a much paler colour. Then add a few grains of salt to the whites and whisk them to a stiff froth.

Melt the butter in an omelet-pan, and brush it all over the pan, then quickly and lightly stir the whisked whites into the yolks,

stirring as little as possible.

Pour the mixture into the pan and put it on the fire for a few minutes. Then put the pan in the oven for three minutes more, just to set the omelet, and brown slightly on the

Next turn the omelet out on to a piece of sugared paper. Spread a little raspberry or strawberry jam which has been slightly warmed on one half, and fold the other halt over. Slip it carefully on to a hot dish, warm the rum, pour it round the dish, and set it alight.

Cost, 8d.

THRIFTY PUDDING

Required: Six ounces of cake and biscuit crumbs. Three eggs.

Two tablespoonfuls of jam or marmalade.

Two ounces of sugar.

Half a grated nutmeg.
About one and a half gills of milk.

Grease well a mould or pudding-basin. Mix together the crumbs, sugar, and nutmeg. Beat up the eggs with the milk and jam. Mix the dry and moist ingredients together. More milk may be needed if the crumbs are

very dry, or the eggs very small. It must pour thickly from a spoon. Put the mixture into a basin and cover it with greased paper, then steam it for two hours. Turn it out carefully and serve with a good sweet sauce.

Cost, red.

APPLE HEDGEHOG

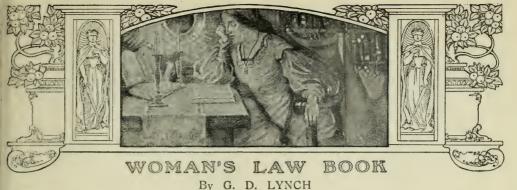
Required: Six large baking apples. Three ounces of moist sugar.
Two ounces of sweet almonds. Red-currant jelly. The rind of half a lemon. Two cloves.

Peel, core, and slice the apples, stew them until they are soft with the sugar, lemon-rind, cloves, and Then little water. take out the rind and cloves and rub the apple through a sieve. Shell the almonds and cut them lengthways into thick shreds.

Arrange the apple-pulp in a pretty dish to look as much the shape of a hedgehog as possible.

Stamp out three round pieces of redcurrant jelly about the size of a shilling, arrange these down the middle, then stick the shreds of almonds all over the apples.

This dish is a great favourite with children.



by G. D. LINC

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA legal problems are propounded in the simplest and clearest language, so that readers may understand every aspect of the law with regard to—

Marriage Children Landlords Money Matters Servants Pets Employer's Liability Lodgers Sanitation

Taxes
Wills
Wife's Debts, etc., etc.

LANDLORD AND TENANT

Continued from page 4033, Part 33

Restrictive Covenants—What is Meant by Waste—Quest of Property—The Tenant Who Will Not Pay—Registration of Land—Its Value as a Safeguard—How to Register Land

Sometimes, as in the case of a post-office or a public-house, there is a covenant to carry on a specified trade or business upon the premises; or it may be that the covenant is not to carry on a trade or business. In the latter case the fact that no profits are made, or no payment received, as in the case of a charity, will not excuse the carrying on of certain transactions, such as keeping a school. Often there is an additional clause "to use the premises as a private residence only," and this will prevent the premises from being used as a school, an art studio for teaching pupils, or as an office for the receipt of orders for coal. A covenant not to convert a dwelling-house into a shop may be broken by merely exhibiting goods for sale.

Waste

Waste is a spoil or destruction in houses, gardens, or trees, etc., and is either voluntary by act of commission—e.g., pulling down a building—or permissive by act of omission, e.g., suffering a house to fall for want of necessary repairs. Tenants for years are liable for permissive as well as for voluntary waste without an agreement.

But a tenant for life is only liable for permissive waste if bound to keep the premises in repair. A tenant at will is not liable for permissive waste, but if he commit voluntary waste his tenancy is determined; nor is a tenant from year to year, although he also is liable for voluntary waste. Waste arising from act of God—e.g., tempest—is excusable.

Pulling down a house or altering its internal construction, as by turning two rooms

into one, or a hall into a stable, is waste; so is building a new house if injurious to the inheritance, or removing windows, doors, wainscot, benches, furnaces, or other fixtures annexed to the house either by the landlord or tenant. Digging up and removing soil from the surface, sowing pernicious crops, inclosing and ploughing up common lands, converting one kind of land into another, e.g., arable land into wood, or meadow into arable. Digging for gravel, lime, clay, stone, etc., in mines or pits unopened at the date of the lease, except so far as is necessary to obtain materials to repair the house.

But to divide a meadow by making ditches to drain off the water, to cut quickset hedges, and to take and sell flints turned up in ploughing is not waste. To cut down fruittrees in a garden or orchard, and trees which are esteemed timber—i.e., oak, ash, and elm—in all places is waste, but it is not waste to cut timber to be used for necessary repairs to the house, gates or fences.

Permissive Waste

Allowing a house to be uncovered, or to remain uncovered after the roof has been removed by tempest, whereby the timbers become rotten, or allowing walls to decay for want of paint or plaster, suffering a wall or bank built to exclude water from the premises to decay, whereby they become flooded and unprofitable, is waste; but a flood arising from the act of God is not waste. To leave the land uncultivated may be bad husbandry, but is not waste. Where lands were let as a dairy farm, and the tenant

allowed young trees and shrubs in a meadow to remain unfenced so that the cattle injured them, it was held not to amount to waste.

Quiet Enjoyment

For some reason or other, a covenant for quiet enjoyment does not mean what it implies. In nearly all cases it is restricted to the act of the lessor, and those who claim under him, and is merely an assurance against the consequences of a defective title, its object being to guard against a disturbance of possession. Noise and vibration from adjacent premises may be legally a nuisance sufficient to give the tenant a right of action, but not for a breach of the covenant for quiet enjoyment.

Covenant for Renewal

This, as its name implies, is a clause by which the landlord or lessor undertakes on the application of the tenant, and usually upon the payment of a specified premium or fine, to renew the lease on the same terms at the end of the term. Where the landlord covenants to renew upon being applied to by the tenant, the latter will forfeit his right under the agreement if he fail to make application at the specified time.

Option of Purchase

This is much the same as the right of renewal. The requirements of the stipulation as to notice must be strictly complied with, time being of the essence of the contract. But if the tenant, though he gives the required notice, fails to pay the purchasemoney by the appointed time, his right of purchase is gone, unless the delay is waived by the landlord.

Proviso for Re-entry

The right of re-entry may arise through a breach of a condition because the estate of the lessee or tenant is ended by it, or it may come about through a breach of covenant, when the right to re-enter is expressly reserved by the lease. The nice legal distinctions between a condition, a limitation, and a covenant it would be tedious to go into, but a grant to John Jones so long as he remains parson of Dale is an example of a limitation. And where there are things to be done on both sides, as, for instance, where the tenant agrees to give up part of the premises on a reduction of rent being made by the landlord, this is primâ facie a covenant, and not a condition. When one half-year's rent is in arrears, and the landlord has the right to re-enter, the estate becomes liable to forfeiture, and the landlord may bring his action for ejectment.

The difficulties of evicting a tenant who will not pay his rent are great, and the process is expensive; so that a landlord who finds that he has got for a tenant a man of straw, is glad to be rid of him at any price.

Registered Land

In the case of land which is registered under the Land Transfer Act, the registered proprietor has an estate in fee simple in possession, and should he be out of possession, the onus of proving his title, instead of being upon him, will be on the person in possession. In the case of unregistered land, the presumption that the person in possession is the beneficial owner may be rebutted by proof that he is only tenant for life, or a trustee, or that he is a mere trespasser.

Investigation of Title

No purchaser should ever assume that the person in possession can legally convey the land which it is desired to purchase. He should always ascertain the nature and extent of the vendor's interest, and this is called investigation of title, and is usually done by the purchaser's solicitors. The purchaser should not be satisfied by merely reading the vendor's abstract of title; it may be necessary for his protection to examine the deeds which are referred to in the abstract.

Abstract of Title

The vendor always furnishes an epitome of the instruments and facts which show that he is the owner of the property, or that he has power to dispose of the interest that he has agreed to sell. This epitome the vendor must be prepared to verify, and this is what is called the abstract of title.

Value of Registration

A purchaser from a person who is registered as "proprietor with absolute title" can safely take a conveyance of land by means of a registered transfer from him without making any investigation of title, and a purchaser from a person who is registered as "proprietor with possessory title" need only investigate the title so far as to ascertain that all interests adverse to the estate of the first registered proprietor have been got in, or will be conveyed to him.

Form of Registration

The register may be divided into three divisions—viz., the property register, the proprietorship register, and charges register. The property register contains a description of the land, a reference to the filed plan, and notes as to ownership of minerals, and so forth. In the case of leasehold land there is also a reference to the registered lease, and such particulars of the lease inserted as the applicant should desire and the registrar approve, and a reference also to the lessor's title if registered. The proprietorship register states nature of the title, and contains name, address, and description of the proprietor.

The charges register contains notice of leases, estates in dower or by courtesy, or of such notes of conditions or other rights

adversely affecting the land.

A person may apply to be registered with an absolute, or possessory title in the case of freehold land; or in the case of leaseholds, with a good leasehold title, the first registration of which has the same effect as registration with an absolute title.

To be continued.



This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the Encyclopædia is completed, the section will form a standard reference library on woman's recreation.

Sports

Golf
Lawn Tennis
Hunting
Winter Sports
Basket Ball
Archery
Motoring
Rowing, etc.

Hobbies

Photography
Chip Carving
Bent Iron Work
Painting on Satin
Painting on Pottery
Poker Work
Fretwork
Cane Basket Work, etc.

Pastimes

Card Games Palmistry Fortune Telling by Cards

Holidays

Caravanning
Camping
Travelling
Cycling, etc., etc.

THE GRACEFUL ART OF ROLLER SKATING By GLADYS INGRAM

This is the first of a series of articles by Miss Gladys Ingram, one of the best-known and most proficient lady roller skaters of the day. Miss Ingram was a pupil of the famous roller skater, Professor Lewis, of Brighton, and in the opinion of Mr. R. K. Bartlett, late floor manager of Olympia, London, who has initiated thousands of enthusiasts in his art, she is the greatest stylist and most graceful roller skater he has ever seen. The lesson she gives here on how to learn the art of roller skating should therefore be read with particular interest

There are few more fascinating or more healthful winter pastimes than roller skating. Fortunately, too, the art is one that is by no means difficult to acquire if only beginners in their "apprenticeship" days would really take reasonable precautions to avoid those bad habits which, when once acquired, are so very difficult to break.

"English" and "International" Skating

The great question, therefore, to consider first is how to avoid getting into a bad style. The natural answer is that it is almost impossible to avoid acquiring bad habits unless, when a beginner, you place yourself under the sole tuition of a first-class master of the art. Having done this, all that is necessary to obtain proficiency is to work hard, and never to skate with anyone except a real master of the art of roller skating until you have reached a sufficiently perfected state to make it almost impossible for you to drop into the faults of others.

Here let me say that there are two distinct recognised styles of roller skating—the "English" and the "International." It will not be necessary, however, for me to

refer here to the former style as, fortunately, it is rapidly dying a natural death, the majority of roller skaters having at last realised that it is stiff and ungraceful.

I will confine myself entirely, therefore, to the "International" style, which comprises not only the most perfect execution of the actual figures themselves, but also the most attractive carriage of the body, combining two qualifications particularly desirable on wheels—dignity and grace. Indeed, one would be almost justified in describing the finest "International" skating as the perfection of stage dancing on skates.

The importance of Style

Before dealing with the best methods of learning, which I might call the A B C movements of roller skating, I should like to say that it has always struck me that the highest art lies in perfection of style. And I am inclined to think that style is "everything."

To those who really understand roller skating the mere performance of weird and difficult-looking figures conveys nothing. They are merely acrobatic feats, which may perhaps impress a crowd ignorant of the real



Walking round the rink. Showing heel down first

art of roller skating, but which, to the true expert, are so much waste of effort, in that they have absolutely nothing to do with first-class skating.

Many readers of EVERY WOMAN'S ENCYCLOPÆDIA must, at some time or another, have noticed a large number of people surrounding a skater on some public rink, watching him or her perform some difficult feat of a more or less acrobatic nature. Suddenly some new skater has appeared upon the scene, and, without having done anything more than a few simple edges, has nevertheless attracted the attention of almost everyone on the rink, and caused the acrobatic person to be left alone.

Using the Body

Why has the newcomer suddenly become the centre of attraction? I can answer the query in one word—" Style."

It has often struck me that a large number of skaters appear to be under the extraordinary, and utterly erroneous, impression that on rollers one only skates with one's legs and feet. As a matter of fact, such is not the case at all, for the shoulders, head, arms, and hands, perform a most important function in both the style and execution of well-taught International roller skating.

And yet I have seen hundreds of men and women who have "passed" among their friends as quite good skaters, who have nevertheless literally "murdered" the art, skating with their hands to their sides, after

the manner of a soldier standing to attention on parade, and holding their bodies so stiffly that they have conveyed the impression of being paralysed from the hips upwards.

Again, scores of skaters who are commonly supposed to be quite proficient performers are quite unable to skate in a straight line in a proper manner. Why is this? Simply



Toward outside edge

because they have been badly taught in their early lessons, and have acquired the fatal habit of striking out from side to side.

I trust it will not be thought that I have de-voted too much space to the faults which are most pre-valent on rollers. I scarcely think, however, that I can be justly accused of having done so, for it is these faults which so effectually mar the efforts of



Inside forward edge. First position. The right arm is held a little too high



Second position of the inside forward eight

many roller skaters, who, if they had only put themselves in the right hands when first taking to roller skating, might have become really expert performers.

And now for a first lesson on wheels. The initial thing to learn is to walk round properly. This is best done by taking small steps, and by putting the heel down first,

The position after the outward forward that mark with at the same time taking care never to strike out from side to side, and also never to dream of going on a rink if you happen to be wearing high heels. High heels, I must tell you, have spoilt the chances of attaining proficiency of many an enthusiastic wheelist.

The Forward Outside Edge

So far, so good. Having mastered the ordinary walk round, the skater should next commence to learn the forward outside edge, which is a most important movement, in that it plays a leading part in the performance of the figures with which I shall deal later on.

To learn the forward outside edge it is first of all necessary to "get an edge," by which I mean that, although one is skating on all four wheels, all the pressure must be applied to the outside wheels of the

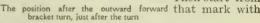
In learning the outside forward edge particular pains should be taken to make the edges "curly" and not straight. It is important, too, to hold the body erect, and to keep the head up and the back arched. The arms also must not be held too stiffly to the side, and the beginner should be particularly careful not to fall into the habit of holding the arms too high.

It is well, also, always to remember to keep the unemployed leg well behind with the toe pointed down. When taking off on the right foot, the right arm should be at an angle of 45° across the body, slightly above the waist, while the left arm must be held parallel with the unemployed leg, and the head and shoulder should be gradually turned

in the direction in which the skater is going.

Once having acquired these points. the wheelist w i 11 have laid the foundationstone of good and graceful roller skating. The rest is merely a question of practice —and patience.

After master-ing the forward outside edge, the forward outside eight, otherwise the forward outside edge to a centre, is the next movement to be learnt. To do this, first make a small mark on the floor with chalk. Then start from







Outside back edge. Second position

the right foot, make an even circle, and remain on the same foot until you return to the centre spot. In performing this movement the arms must be held in the manner already described in my remarks on the outside forward edge, though the arms and shoulders should gradually be brought round so as to be in the correct position to take off with the left foot. When first taking off the knee should be bent, but I would point out that it must always be gradually straightened again.

The Inside Edge

When doing the forward inside edge the arms should be held in the same position as in the outside eight, with the unemployed leg well behind, and with the pressure on the two inside wheels. When nearly opposite, the spot marked on the floor of the rink, the unem-

ployed leg should be brought in front of the skating leg with the toe pointed down, while at the same time the position of the hands should be gradually reversed, and the

shoulders, too, should be brought round, particular care being taken to keep the foot in front until the centre spot is reached once more. Here, of course, the skater will be in the proper position to start off on the other leg. In performing the forward inside eight care should be taken to keep the circles even and each circle the same size.

Now let me pass on to a more difficult edge—the outside back edge.

Like the previous movements which I have described, this, too, should be well curved. When going back on the right foot bring the left slightly forward, and then take it slowly behind, but do not swing it. The head must be looking over the left shoulder. Which reminds me that a good plan to assist a beginner to keep the head in the correct position is to remember always that in this edge the head must be always



spot marked on the floor Inside back edge. Returning to the spot after the turn in the wheels, as I have re-

seem to imagine, while, when pressure should be on the heel.

In learning this figure I should advise my readers again to practise from the spot.

Let them start taking an outside forward edge, and when they are nearly opposite to the spot, commence to turn the body and the shoulder well round. I would here mention that the turn on the foot must not be made until the skater is immediately opposite the spot, while it is well to bear in mind always to keep the circles even and round, and also always to return right to the spot before taking off with the other leg.

When commencing to learn the three, the beginner must be prepared for a few falls; and, on this account, and having reached this stage of proficiency, I would advise lady enthusiasts to wear

knee - pads.

These can be made at home, and are quite inexpensive. And many bruises and cuts would at least be alleviated if they were worn more commonly.

To be continued.



First position of the outside back edge Photos, Martin Jacolette

looking over the shoulder on the same side as the unemployed leg. When going back on the right foot, I would mention that the right arm should be held at an angle of 45° across the body slightly above the waist, while the left should be held parallel with the unemployed foot. A good plan is to do this edge to a centre, so forming a backward eight.

The Three Figure

Another important figure is the three.

The outside forward three is a figure performed by a curve of outside forward, followed by a curve of inside back. In order to pass from the outside forward to the inside back it is necessary to make a turn. This turn is made on the four wheels of the skate, and not on the two front wheels, as I have remarked so many skaters seem to imagine, while, when turning, the

HOW TO MAKE BOOK-CARRIERS

Useful and Pretty Covers in Linen-Designs for Embroidery-Conventional Patterns-Variety of Stitches-Floral Designs

ROOK-LOVERS always care for their books, and use a cover in which to carry the particular volume in use.

For the cover brown linen, holland, plain substantial silk, good sateen are all suitable materials, and may be decorated with any

embroidery silks available.

To Cut the Cover. Measure round the book from edge to edge, and cut the linen four inches longer and four inches broader, to allow good turnings. Fold down two inches at the top and bottom; damp, and press well with a warm iron, then fold over the two sides to a depth of two inches. Turn in and sew the raw edges; and to form the case into which to slip the book neatly sew together the two ends.

Some Simple Designs

shown The first design looks well worked in two shades of art green, the greater part being done in the dark shade, tipped with narrow satin stitches of the light shade, with the centre leaf and the spirals worked in the light, edged with small satinstitched circles or French knots in the dark.

Next embroider the cover in satin or crewel stitch, after the design has been carefully sketched in pencil or obtained by means of a paper tracing. These can be purchased in many varieties of patterns from any fancywork depôt at quite a small cost.

When the cover is finished, sew silk cord to the fronts, forming loops of sufficient



A linen book cover completed. Knotted cords and loops sewn to the front edges form a convenient handle for carrying the volume length to slip easily over the arm. This is a most convenient method of carrying a book, and the cover effectually protects the binding from being soiled.

If the book has to be carried about much.

or is somewhat heavy, it is as well to strengthen the linen carrier by narrow linen bands sewn to its edge.

Various shades of green and terra-cotta are suggested for carrying out floral designs.



The conventional floral design gives much scope to the clever designer. A variety of stitches are used in the above example, worked in terra-cottas and green

The edges of the petals are worked in satin stitch to a depth of a quarter of an inch, and are filled in with paler shades.

In the exact centre of the flower a small square of the linen is left uncovered, on which a few French knots are worked.

To vary the style of the stitches for the leaves as much as possible, work some in crewel stitch, filling up the whole of each leaf, and shading them from dark to light, and veining them down the centre.

Work other leaves on the outside edge with uneven buttonhole stitch, and the centres lengthwise and crosswise with outline stitch. Where the threads cross, insert small, even crosses at intervals of a different coloured silk, as shown in the illustration. Also work the outline of some of the leaves in crewel stitch, with lattice-work in the centre, and the edge buttonhole stitched, with the centre merely veined.

The stalks can be varied by employing stem stitch and the trail, the latter being worked by commencing at the top of the stem, holding the working thread firmly down on the outline with the left thumb, making a stitch over the thread by putting the needle through the material on the left side above the thread, and bringing it out under the thread on the right side a little

lower down.

TYPES OF BEAUTIFUL CHILDREN



BLOSSOMS OF SPRING



CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

The Baby

Clothes
How to Engage a
Nurse
Preparing for Baby
Motherhood
What Every Mother
Should Know, etc.

Education How to Engage a

Private Governess
English Schools for
Girls
Foreign Schools and
Convents
Exchange with Foreign
Families for Learning Languages, etc.

Physical Training

Use of Clubs
Dumb-bells
Developers
Chest Expanders
Exercises without
Apparatus
Breathing Exercises
Skipping,
etc.

Amusements

How to Arrange a Children's Party
Outdoor Games
Indoor Games
How to Choose Toys
for Children
The Selection of Story
Books,
etc.

LIVING STATUARY

A New Idea for a Children's Party at Trifling Cost of Time and Money—How to Mutilate a Statue—Nursery Rhyme Statuary—The Accessories Required—Lighting and Posing—Pedestals and How to Make Them—Whitening the Statues—Some Pretty Poses

STATUARY tableaux vivants make a highly novel entertainment for a birthday party or for a "side show" for a bazaar,

where they will prove a tremendous "draw," owing to the mystery which enshrouds their manufacture and the impossibility of finding out how the "mutilated fragments of antique sculpture" are made.

Then, also, the curiosity of those of the audience who suddenly recognise the familiar features of a near relative or friend in some armless and semi-headless marble bust standing upon a pedestal can better be imagined than described!

Statuary tableaux have many advantages. The long waits between each item on the programme generally associated with ordinary tableaux vivants are non-existent. The tableaux take very little space to arrange, and cost practically nothing to dress. Almost all the classical draperies may be contrived from sheets, and the cheapest white

duck or drill will make up excellently for the remaining costumes. The accessories for the most part are manufactured from cardboard

and white paper and a little

whitewash.

The performers may be children, and the subjects chosen may range from copies of antique sculpture—some of which should be "mutilated," with arms or legs missing—to modern advertisements, as they would appear if rendered

in plaster. Scenes from the life of a pierrot—in which a pierrette would, of course, be included, and perhaps, too, a wee pierrot baby — and white Dresden china figures are excellent subjects to portray. Where children are concerned, a set of tableaux to illustrate nursery rhymes would be delightful. and Jill went up the hill," with their downfall depicted in a second tableau, "Little Miss Muffet," or "Where are you going to, my pretty maid?" are subjects which suggest themselves at once.



Bust of a flute player. The flute is made of, white paper or cardboard

For antique statuary, unless the performers will consent to flour their hair thoroughly, white wigs should be hired, for



Galatea sleeps. ss. The feet of a living statue should be whitened after the correct pose has been taken up

they are almost impossible to make at home. When writing to order them from the wig-maker, the head measurements of the destined wearers should be

stated.

A pair of black stockings will be needed to draw over the arms of a mutilated statue, so that when the figure is posed against a black background and properly lighted the limbs are completely blocked out. A small square and a large oblong packingcase, to make pedestals for full-length figures and busts, several single-bed sheets for draperies, will be required also, as well as strong paste and liquid glue, together with plenty of white cardboard and white kitchen paper-from which to manufacture such accessories as a lyre for Music, or a flute for Pan.

If any particular antique statue is to be copied accurately, a piece of tree-trunk, whitewashed over, will probably be needed as a support; and in order to mutilate a statue still further, a black skull-cap should be provided,

to be drawn over the top of the head, and thus slice it off.

Pierrot and pierrette costumes, dresses for white Dresden china figures, or for the characters for nursery rhymes, can all be

made from the cheapest white drill or duck.

Any tables and chairs introduced must be of the simplest possible outline, with white kitchen paper carefully fitted thereon so as to cover their arms and legs. They could, οf course. be painted white if preferred, or even whitewashed over. big zinc pail for Jack and Jill, for might be treated in this way.



instance, Mutilated bust. Black stockings are drawn over the arms to the required height

The most important feature to consider in arranging statuary tableaux is the background, for upon this the artistic success of the whole performance greatly depends. The

illusion, as regards the manufacture of "antique fragments," rests entirely on a special arrange-

ment of lighting.

For ordinary statuary a red, purple, or dark green curtain, hanging in straight folds to the ground, and met by a floor-covering of exactly the same colour, makes a pleasing background.

Red, or purple, is perhaps the best colour for classical sculpture, and green for other kinds, as it gives the idea of statuary arranged in a garden.

Such a background may be lighted from either side of the stage by powerful stan-dard lamps with reflectors behind them.

Where broken or mutilated statues are to be introduced, a specially lighted background, consisting of a large threefold screen, covered with tightly drawn dull black material, must be employed. The two sides of the screen must be arranged to slant



A bust to represent Music should hold a lyre in the hands

slightly outwards. The enclosed floor-space must also be covered with black, and, if possible, an upward tilted, black-lined roof should be fastened to the top of the screen, so that the statue is completely enclosed.

The light can be thrown on the stage from the front alone, which gives a most artistic effect to a complete

statue.

To light a mutilated statue, however, a twelveinch-wide slit must be made in the side-pieces of the screen nearest the background from top to bottom. Outside these slits are placed two strong standard lamps with good reflectors, so arranged that the light from them is thrown on to the background behind the figure, for if a mutilated statue were lighted from the front, shadows of the blocked-out parts would be thrown on to the background, with grotesque, not to say comic, results.

Above the front of the screen a framework must be placed, from which curtains can be hung, arranged to draw back as far as the edges of the black screen



Ceres, with the horn of plenty, manufactured from white paper

only, thus hiding the lighting arrangements, etc., from the front. The making of the pedestals is a very simple matter.

For a foot pedestal the small box is simply covered with white paper neatly pasted down at the edges, and it is ready for use.

For a bust pedestal, a bigger packing-case—consisting of three sides only is stood up on end, and after having had a circular piece sawn out of it, as shown in the illustration, just big enough to admit the upper part of the statue's body, must be covered with white paper.

The statue kneels inside the box on cushions, which may be placed on a hassock if it is necessary to raise her higher. She will thus appear to the audience as a bust placed on a pedestal. By drawing a pair of black stockings over the arms, and side lighting, she is at once transformed into a classic

fragment.

The girl performers chosen for statuary should be either statuesquely beautiful or of the petite type, for which not only small,



The awakening of Galatea. If the sculptor appears in this tableau he should be dressed to represent a living man



Melody, holding a lyre in her hand



The "Bust" getting inside the pedestal, which is made from an oblong packing case covered in white paper

delicate features, but pretty rounded arms,

are a necessity.

A dimpled child as Cupid, wreathed in roses and clad only in a little short tunic, with a white bow and arrow and little quiver hung over one shoulder, posed in the act of loosing a shaft, would bring immense applause.

The whitening of the statues is a most important matter. The only thing in the writer's experience which will really turn a human being to the colour of white marble is Clarkson's Pagliacci Cream, which costs 3s. 6d. a box. A stick of cocoa butter must

be provided to remove the cream.

The statue, having been garbed in classic raiment, with the help of a couple of narrow sheets, a good supply of steel safety pins, and some wide white tape, should be partially whitened with Pagliacci Cream before being placed upon the pedestal and receiving the final touches of white upon her face. This operation entails the shutting of her eyes, which must be kept closed throughout the tableau, while her eyelids are whitened, and eyebrows and eyelashes carefully coated with cream, so as to block out all colour.

If the statue is to appear mutilated, now is the time to draw on the stockings in

order to block out the arms.

If a bare foot is to appear—and this gives a very realistic effect to the statue—it should not be whitened until the statue is actually on the pedestal, or in walking thither she will leave traces upon the floor.

There are numberless picturesque poses which can be chosen for statues to assume.

"Diana Off to the Chase," copied as closely as possible from a picture postcard; "The Four Seasons"; "Fame," holding aloft a laurel wreath made of laurels whitewashed; "Faith, Hope, and Charity," one or two tiny children being introduced in this tableau; "Motherhood," hugging to her a tiny child wrapped in a white sheet, with only its little bare feet hanging out, so that those only need be whitened. "The Awakening of Galatea" is effective, but the sculptor, in smock and coloured scarf, should not be made up as a statue.

For the Dresden china figures a man and girl of similar height should be chosen, and posed on two pedestals a few feet apart. He bowing low and taking off his hat, she curtseying; he pleading on one knee, she rebuffing him; he bowing, hand on heart, she proffering a rose—all these poses would make a pretty series. The curtains should be drawn for a moment while the statues

change their poses.

Black and white pierrot and pierrette tableaux—both figures dressed in white duck, wearing dish-frills for ruffles, and pompons made of black darning-wool—should be very flippant in character and illustrate the story of one little affaire de cœur in a series of half a dozen poses.

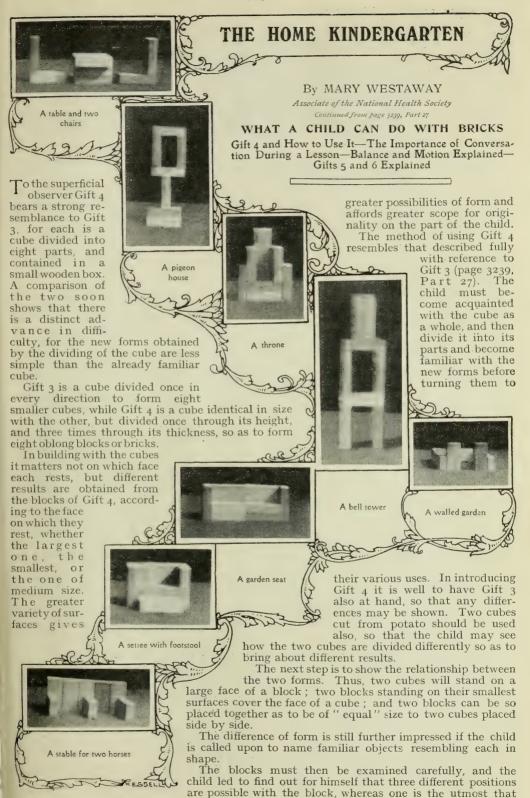
To whiten pierrots' and pierrettes' faces, a little white grease paint, instead of Pagliacci Cream, might be used, rubbed well in with the hands, and then thickly powdered. Their lips might be painted red, and they

could have their eyes open.



The finishing touches to a mutilated statue. Whitening the closed eyelids and eyebrows with cream. The eyes must be closed throughout the tableau





a cube can assume. The fact becomes very vivid to the child when he has made the brick lie down or stand up. Having discovered thus far the possibilities of the blocks, he is prepared to carry out the exercises which the gift involves.

As in Gift 3, object forms precede the forms of beauty, and the possibilities of both are more varied. The illustration shows a few of the many forms which can be built up, and others are not difficult to find.

How to Use the Gift

The same rules must be carried out as with the previous gift. Neatness, order, precision, and beauty are to be insisted upon; while it is equally important to use up all the material at hand, in order to give a more definite purpose to the work, encourage thought, and prevent waste.

Every encouragement should be given to differences of form which depend on slight modifications and do not require the pulling

down of the whole structure.

Thus, five blocks lying one over the other on their large surfaces and bounded at each end by a block standing on its smallest face, with one block standing at the back of the pile on its medium face, makes a wash-stand. By removing the top block of the pile and standing it side by side with the back block, both on their ends, there is a dressing-table with a mirror at the back.

By removing another block, and adding it to the top of the two which form the mirror,

there is a well-shaped easy-chair.

In object form building there should be plenty of conversation and story-telling. Here the mother has an advantage over the kindergarten teacher, for, through being much with her child, she knows best what are the actual experiences of his everyday life.

She can so arrange the talk that affairs of current interest are brought to the fore, so that what a child sees on any particular day can be represented in his next play

It is only by simple stories and chat that the play can be prevented from becoming so mechanical as to be performed without any effort of the mind. Conversation makes handwork vivid and real, and by arousing the child's interest in his surroundings lays the foundation of the habit of observation.

The Mother's Part

As Jean Paul Richter says in "Levana,"
"The mother can never talk too much to
the child during play or by way of amusement, nor say too little in the way of punish-

ing and preaching."

Before proceeding to the forms of beauty, there are certain items of useful knowledge which can be demonstrated by the use of the blocks. Thus one block may be made to balance on another one placed upright or on its medium face. The child will be delighted with his "pair of scales," as he will call the new combination of blocks, and as

the outcome of his experience will find that equal weights are required on either side to

produce equilibrium.

An even more popular play lesson will show how motion can be transferred from one body to another. Thus, when the eight blocks are standing up like soldiers at a small distance apart, a tap given to the end one will cause the whole series to fall over. The next time that the child sees a long goods train starting off or being brought to rest suddenly, he will take an intelligent interest in what he sees, and try to work out the connection between this strange sight and his play lesson.

Forms of beauty can be built up exactly as with the cubes, but in greater variety. The chequered foundation should likewise be used with the new forms, in order to ensure precision and symmetry. Begin by showing the various positions which two blocks can take up with regard to each other, and when these are thoroughly understood,

proceed to pattern forming.

Place two blocks side by side on their large surfaces to form a square, arrange the eight blocks into four squares, and join them into one large square. Four blocks can be abstracted from the four corners and arranged in a variety of ways around those that remain.

Gift 3 and Gift 4 may be used at the same time, and by means of the sixteen solid bodies more elaborate object forms and more complicated forms of beauty can be

built up.

The Elements of Arithmetic

Either Gift 3 or Gift 4 can be used for concrete examples in the teaching of elementary arithmetic. The child has already been made familiar with numbers by counting his bricks as he returns them to the box, and accordingly he can count any number up to eight. Simple sums in addition and subtraction may be worked with the bricks. and the child becomes familiar with these two simple processes of arithmetic at a very early age. When he goes to school, and has to deal with abstract figures instead of his concrete objects, he experiences no difficulty, but grasps at once the significance of figures which afford an insuperable difficulty to the child who attempts to deal with the abstract without experience with the concrete.

Gifts 5 and 6 are very rarely used in modern kindergartens on account of their difficulty. As devised by Froebel, Gift 5 consists of a wooden box containing a large cube divided into twenty-one whole, six half, and twelve quarter cubes. With this large number of objects and with the three forms very beautiful structures and forms can be built, and anyone who has thoroughly mastered the method of using Gifts 3 and 4 can turn Gift 5 to good account, as it bears a strong resem-

blance to Gift 3.

Gift 6 is more akin to Gift 4, being a further development of it.

To be continued.



This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by a prominent lady doctor, who gives sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following are being fully dealt with:

Home Nursing Infants' Diseases Aduits' Diseases Homely Cures Consumption
Health Hints
Hospitals
Health Resorts

First Aid
Common Medical Blunders
The Medicine Chest
Simple Remedies, etc., etc.

WHY WE FEEL TIRED

A Common Experience—Tired Feeling the Result of Physiological Sins—Payment of the Bill—Fresh Air as a Cure—Regular Food—When there is Real Reason for Tiredness—Overstrain and Tension

The sensation of "tiredness" is an experience everybody has known. There are people who feel constantly depressed, because they are working against fatigue, which acts like a brake, and increases the strain of work quite

fifty per cent.

The woman who is always tired and jaded, looks and feels ten years older than she should, cannot do good work, nor can the man who has allowed himself to get into a state of chronic tiredness. Besides, he risks nervous breakdown at the same time. Some people take a pride in being easily tired. They recruit the ranks of the imaginary invalids, the hypochondriacs, the bores, whose keenest pleasure is the recitation of their symptoms.

Disregard of Nature's Laws

But most men and women prefer to be well, and would give a good deal to overcome the tiredness and depression which handicap them so much. They can do so if they like. In ninety per cent. of cases the tired feeling oppressing them is the result of physiological sins. It is something they should be ashamed of, because it means that somehow they have erred, either through ignorance or deliberate disregard of Nature's laws. But if we make hygienic mistakes, whether ignorantly or deliberately, Nature compels us to pay. She exacts her penalty, if not now, six months or two years hence. The "tired feeling" is a kindly warning, a hint that we should investigate the error of our ways.

Now, most people are intelligent enough to know when they are neglecting health laws. The mistake they generally make is in underestimating the results. The man who bolts his lunch at express speed knows quite well that he is acting unwisely, but he would be surprised if he were told that the tiredness, irritability, and disin-

clination for work which comes over him is due

to this very fact.

Pain is a late symptom of dyspepsia, and the tired feeling of a very great number of people is due simply and solely to carelessness about food. Slight depression and the tired feeling are early signs of some failure in the process of digestion. Anyone can prove the fact by a simple experiment. Supposing you take a large, rich meal and eat it in a hurry, perhaps when you are rather tired. Then you begin mental work. Your brain is dull and stale. You are vaguely unhappy and depressed. If, on the other hand, you had rested for a short time and taken a light, easily digested meal of egg or fish, bread-and-butter and milk, you would have accomplished without the slightest discomfort the work you wished to do.

If people realised how much irritability, unkindness, depression, and chronic fatigue could be traced to unsuspected indigestion, they would be more careful about what they ate, and how they chewed it, every day of their lives.

The Effect of Stimulants

There is a physiological or natural fatigue which is even pleasurable and easily repaired by rest. After physical exercise, or after two or three hours' brain work we naturally feel tired. But we know the cause in these cases, and the remedy also.

Scientists can show that fatigue is a chemical process, that when a muscle contracts certain chemical changes take place, the oxygen is used up, and carbonic acid and other substances pass into the blood. When we are tired out, blood contains an excess of poisonous material, and it is not until we have got rid of this that we shall feel fresh again. A stimulant will take away the sensation of tiredness simply because it excites the nerve centres

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temporarily, so that we do not feel depression for the time being. When the effect of the stimulant has worn off the tiredness is more oppressive

and apparent than before.

The only way to cure fatigue is to get rid of these poisons, and prevent them accumulating in the future by a better mode of life. Take a very good instance to illustrate this point. Supposing you come in absolutely tired after heavy physical exercise. If you take a hot bath, and then have the muscles thoroughly massaged, you quickly rid yourself of the poisons of fatigue, because one function of massage is to get the poisonous products in the muscles removed into the blood to be excreted from the body.

Lack of Fresh Air

Lack of fresh air is perhaps the second great cause of that tired feeling. If you sit in stuffy rooms, and get into the habit of taking shallow, inefficient breaths, your blood is deprived of oxygen, and contains an excess of carbonic acid which is depressing to the nervous system. Go into a stuffy room which is not properly ventilated and sit in it for an hour. At the end of that time you are probably not only tired, you are headachy and unhappy. This is all due to poisoned blood. Then if you sleep in a room with closed windows at night you will almost certainly waken up a little tired in the morning.

The only cure for this type of tiredness is more fresh air day and night. At the same time you should practise deep breathing. Indeed, one of the best temporary cures for tiredness is to go into the fresh air, or stand at an open window, and take perhaps ten deep breaths. The tired feeling is immediately relieved because of the oxygen you have taken into your blood by means of the lungs. If you must be in a somewhat ill-ventilated room during part of the day, make up for it whenever you can by taking long draughts of fresh air whenever you get out of

doors.

If you breathe properly, and eat properly, there is every likelihood that you will find the tired feeling disappearing in a very short time. If not, then you should ask yourself what other cause may exist.

The Folly of the Too-Busy Woman

Perhaps you are too "busy" to take care of yourself, to rest enough, to see that you get food at regular intervals. Too little food is not so common a cause of tiredness as too much, but if an engine is to do its best work it requires a certain amount of coal, so also the strength of the body must be kept up if you are to keep well and do good work.

The woman who is too busy to sit down to a proper meal may not suffer from indigestion if she only eats a little, but the danger is that her body will not be sufficiently nourished and she will become anæmic, and anæmia is a very common cause of tiredness in women and girls. She makes the greatest mistake in the world if she neglects common-sense care of her health for

lack of "time."

The woman who says, "I cannot think of myself, I have to take care of other people," rather likes to consider herself a sort of martyr. She is only a fool. Is it not wiser and better to take care of her health, so that she may feel fresh and well, and able to do her work for other people without risk to her own

The very busy woman has all the greater need to take rational care of herself. It entails It means that she must go to bed as method. early as she can; that she must have a certain amount of exercise in the fresh air, and take care to eat the right sort of food and masticate it thoroughly. Thus, she will be able to do her work ever so much better and keep fit at the same time.

When to Consult a Doctor

And now supposing you lead a really hygienic life, supposing you plan out your days in the best possible fashion, have plenty of fresh air, are careful of your diet, and still are tired; what is the reason of that?

It may be due to some condition of ill-health which requires to be put right. Many women who are always tired ought to put themselves in the hands of a doctor to find out if there is some condition which is sapping their vitality, and which could be put right with a few weeks

treatment.

The aim of every wise person should be to get healthy and in good condition, to attend to any ailment, and then to keep well. It is absolute folly to take tonics if one knows that there is some definite reason of ill-health. Even if it is an apparently small matter it should not be neglected. Bad teeth may be the starting point of indigestion, anæmia, and constant tiredness and depression.

In the same way flat foot will cause tiredness from muscular fatigue, and properly fitting boots and a support for the instep will put the

matter right.

Then the eye is responsible for a good deal of tiredness and depression amongst both men and When no apparent cause can be discovered it is a good plan to have the eyes examined by an oculist so that any error of refraction that may be present can be corrected

by glasses.

But it must not be forgotten that, apart from any ill, the tired feeling may be due simply to overstrain, tension. We all have a certain amount of nervous force or energy, and if we misuse this force or exert it in the wrong direction we feel tired mentally and physically. we give way to the emotions of irritability, jealousy, temper, unkindness, we are more likely to feel tired. If we do our work on tension and work ourselves into a condition of overstrain, keeping it up all the time, never relaxing, never "letting go," we shall certainly feel tired.

The Need for Regular Rest

Too many women go through life on tension, abusing their nervous systems, working on the wrong lines. The tired muscle needs rest before it is fit to work again. The tired brain must sleep to recover its tone. The tired mind or spirit requires the cultivation of repose. Every-one needs to lie fallow sometimes, to take a respite from strain, to rest in mind and body completely.

A good night's sleep, an occasional complete rest during the day, the determination to let the mind relax as well as the body, will go very far to remove the tired feeling and make one fresh, energetic, and keen to take up work again. And when one has done this one has solved half the difficulties of life, for, unless one is healthy in body, it is impossible to work

well or cheerfully.

HOME NURSING

A Series of Articles on What the Amateur Nurse Should Know

Continued from page 4012, Part 33

THE NURSING OF INFANTS

Care Required by a Sick Child-Precautions to Take on the First Signs of Illness-Convulsions -Intestinal Conditions-Obstruction-The Infant's Bed for Easy Nursing

THE most important period of any human being's life is the first twelve months. One child out of every ten dies before the end of the first year, and if mothers and nurses knew more about the management of children in health, and the care of infants in sickness,

The management of the healthy infant has been fully considered under the articles on "Baby's First Year." Infants may be perfectly well one day and seriously ill before twenty-four hours have passed. The amateur nurse, therefore, must be able quickly to recognise signs of illness, and be observant of every detail in an infant's appearance.

The Ailing Child

When an infant is ill, it will be irritable and restless. It will sleep badly and have no appetite. Probably the child will turn from food, and refuse to suck his bottle. If this condition of affairs is allowed to go on the bowels become affected, and the infant loses weight. Even whilst ignorant of what is actually wrong with baby, the amateur nurse

can take certain precautions.

First, she should keep baby in an even temperature, in a well-ventilated, well-aired room in order to guard against chill. The ailing infant is very liable to chill, which may

have serious consequences. Secondly, she will immediately investigate the diet question, and find out if a dirty jug or an unhygienic bottle will account for any digestive disturbance or diarrhœa.

She will examine the child to see if there

are any signs of rash.

She will take the temperature, and if it is elevated she must send for the doctor. Any cough or signs of catarrh should make her pay special attention to the child's breathing, if this seems difficult, and symptoms of bronchitis are present, she may put the bronchitis kettle full of water on the fire to keep the air moist and warm until the doctor comes.

Even when an infant is suffering from an ordinary cold it requires very careful nursing. An infant's breathing and sucking power are very much enfeebled by any catarrh of the nose and throat. Such inflammation also readily extends to the bronchi and lungs, and a baby's resisting power towards such a serious disease as pneumonia is not very great.

In nursing respiratory affections in infancy poultices will be found very useful. The nurse must be ready to make a hot linseed poultice at a moment's notice, and she should have everything at hand on a side table for this purpose—bowls, spoon, knife, meal, muslin, flannel—even if she does not think there is any immediate need of using them.

Convulsions

The ailing infant is more likely to contract a fit or a convulsion than one that is in good health. Any irritation about the body so affects an infant's delicate nervous system that convulsions may be said to act "reflexly." Sometimes the irritation of teething associated with some error of diet will bring on an attack.

Convulsions, also, are sometimes the first sign of such an acute fever as scarlatina or measles, whilst an attack may occur as the result of the strain of coughing in whooping cough. Before the convulsions actually appear the observant nurse will notice that the child is restless, subject to startings and twitchings. The eyes show a tendency to roll upwards. Then the hands are clenched, the body stiffens, and the head is drawn back.

Suitable feeding, cleanliness, and quiet will do much to prevent a fit coming on. In convulsions the nurse must make the child sit in a bath of about 100 degrees, and apply cold cloths to the head and neck. If there has been any dietetic disturbance a dose of

castor oil should be given.

Other infantile disorders are associated with various intestinal conditions. The commonest of these are sickness and diarrhœa, and the safest plan when this condition is marked is to stop the milk and give white of egg and water strained through muslin. This is made by mixing the whites of two eggs in a breakfastcupful of water, stirring in two lumps of sugar, and straining.

Young infants are sometimes liable to intestinal obstruction. The chief symptoms of this condition are the occurrence of blood in the motions, and sudden attacks of acute pain. No time should be lost in summoning a doctor, as an operation will probably be necessary. Meantime, mustard poultices or hot fomentations may be applied to the abdomen, and no food should be given until the doctor arrives. A very important point in these cases is to refrain from giving castor oil.

The Infant's Bed

A nurse or mother will sometimes, in ignorance, dose a child with purgatives, with serious results, when there is some intestinal obstruction. purgative should never be given when there is apparent obstruction to the bowels, or when the temperature is high, without consulting a doctor. In ordinary sickness and diarrhea, however, where some error of diet is the cause, a dose of castor oil will clear away the undigested foodstuffs better than anything else. In all acute attacks the infant must be kept warm without ever being over-clothed, and should be as little handled as possible. Sponging of the hands, face, and body with tepid water

will allay restlessness, and often induce sleep.

During illness an infant should be taken from the baby cot or cradle and placed in a child's crib where the ends can slide down, or be removed, so that the nurse can get from one side to another and handle the child easily. A mackintosh should be placed between the mattress and the under blanket. should be kept in use, one for day and one for night, and each should be hung up or rolled up when not in use. An ailing infant should lie between blankets cut to the size of the cot, as these are not so heavy as large blankets

folded once or twice.

A BANDAGING LESSON

Continued from page 4014, Part 33

BANDAGING THE HEAD

Wounds or burns about the scalp or forehead must be kept in place by means of the roller bandage. This is applied in the following way:



Bandaging the head. 1st position. The nurse stands behind the pat ent with the larger roll in the left hand, the smaller in the right



Bandaging the head. 2nd position. The vertical bandage is brought across the top of the head to the root of the nose, the nurse bringing the horizontal bandage round the forehead in her right hand to fix it

Take two roller bandages about two and a half inches in width, and stitch them together end to end. It is better to make one roller larger than the other by winding up about one-third of the lesser bandage. Now stand behind the patient, and take the larger roller in the left hand and the small roller in the right, and apply the bandage right across the forehead above the eyebrows. Then carry the roller horizontally backwards above the ears until the hands meet in the middle line at the nape of the neck. Now cross the large roller over the small, and pull them tightly. Take the small roll, now called the vertical bandage, right over the top of the head along the middle line to the root of the nose.

Carry the large roll round the right ear until it reaches the vertical bandage at the root of the nose, which it should cross, and thus fix.



Bandaging the head. 3rd position. The vertical bandage, after being secured by the horizontal one, is carried across the top of the head to the left of the middle line

Now the vertical bandage is taken back over the head to the left of the middle line to the nape of the neck and the horizontal bandage is carried round past the left ear to fix the vertical one at the back. The vertical bandage is now brought again across the top of the head to the right of the middle line and is fixed by a horizontal bandage in its journey round the head. Continue carrying the vertical bandage across the head, keeping on the left side as you pass to the nape of the neck, and going forward again on the right side, each time fixing the roll with the horizontal bandage as it encircles the head. Gradually the top of the head is covered and the vertical bandage can be cut off and fastened by carrying the horizontal bandage twice round the head and pinning it.

HEALTH AND HYGIENE IN THE NURSERY

Continued from page 3772, Part 31

THE BADLY BEHAVED CHILD

Education of the Parent—The Persistently Naughty Child—Diet and Irritability—Eyesight and Nerves out of Order—The Abolition of Punishment—The Seven Years' Training—School Punishment—Value of Moral Suasion

"If you make children happy now, you will make them happy twenty years hence by the memory of it."—Sydney Smith

PARENTS will require a good deal of education before they can be made to see that in nine cases out of ten ill-health accounts for persistent bad behaviour on the part of the child.

When judiciously managed, the healthy child should be happy and well behaved. Fits of temper, like so-called stupidity, have very often a medical explanation. In many nurseries a system of punishments is enforced which is absolutely unfair to the child. Writing lines after school hours, or depriving a child of his tea or supper, are foolish punishments.

The Persistently Naughty Child

All children require punishment in the sense of discipline occasionally, but the better the management the less need there is for anything of the sort. Then parents should try to understand that all healthy children possess energy or animal spirits that must have an outlet.

The too quiet, self-contained child is mentally or physically not up to the normal standard of health. The noisy, romping, blustering schoolboy should have an opportunity of getting rid of his healthy animal energy, and not be constantly represent for making a poise.

stantly reproved for making a noise.

When a child is what a parent imagines persistently naughty, he should be carefully studied. If you are the mother of such a child, ask yourself if you are feeding him properly.

A small boy of three years made a household miserable for months with his uncontrollable temper, his fits of crying, and his unattractive ways. Fortunately the mother had to consult the doctor about something connected with his health, and her surprise was genuine when he told her that her whole difficulty was due to improper diet.

"The boy is having far too much starch, and

"The boy is having far too much starch, and at the same time an excess of butcher's meat," said the doctor, "so you are poisoning him in two senses. You might compare him to a middle-aged man with gout, whose tempers and tantrums are almost beyond his control."

After two or three weeks of suitable diet the child's blood regained its normal condition, and the cross, ill-tempered, difficult child was entirely changed. Milk was made to take the place of butcher's meat, white bread and rich dishes; and the small, over-fed morsel of humanity became a happy and an amiable child.

Eyesight and Irritability

In the old days before doctors and parents were alive to the importance of attending to a child's eyesight, a great many nervy, neurotic, unhappy and irritable boys and girls were punished, when they ought to have been taken to an oculist and supplied with proper glasses. A child with defective eyesight is constantly on tension, and this wears out the nervous system more than anything else.

system more than anything else.

Then there are the "stupid" children, who answer slowly when spoken to, and who some-

times get a smack from the nurse because they do not reply at all; the children who are apt to be teased by the others, or left out in the cold because they do not bring a reflected credit on their vain parents. Sometimes they are saved by the family doctor, if he is observant when he happens to go into the nursery to vaccinate the baby, or give information on a nursery rash.

It may be that the mother, more observant than one might expect from the untrained mind of the average woman, mentions the fact that the boy does not seem to be very well. In nine cases out of ten these children have adenoids; and an operation will deal effectively with the stupidity, laziness, and other forms of "ill-behaviour" evinced by the child.

The nervy child, too, is often good or bad according to the wisdom of his mother. I know one small schoolgirl whose dislike of her mother is only equalled by the intolerance that the maternal parent feels in connection with every action and speech of the child. The neurotic strain comes through the mother, who cannot be made to see that there is a hereditary explanation of the child's "wickedness," and that the best chance of her developing into a happy and self-controlled woman is that she should be brought up by strangers.

Many a tragedy in the nursery is provided by the neurotic child, misunderstood or badly managed by the mother or nurse. Punishment after punishment fails to make any impression, and often spoils the nature of the child, which could have developed into a very fine type by judicious management.

Should Punishment be Abolished?

In one sense punishment is a distinct evil, but that is only because it is so frequently misused as a factor in disciplining the child. The ideal is to teach a child to govern himself, to do right from high motives, and not because he fears to be punished if he does wrong. Punishment may or may not be a deterrent. It depends upon the child. Then it is apt to engender deceit and other faults, whilst sulkiness and rebellion will be the only results in many cases. Punishment sometimes hurts a child's pride, and causes needless suffering, which affects the health for the worse.

Does it not seem better to encourage a child to do good and to behave well by praising him for effort? Does it not seem wiser to instil habits of obedience, self-restraint, and self-control than to inflict pain and punishment when a child fails to come up to our standard, which is

only a questionably right one?

From the medical point of view a child should be trained by seven years into good habits. Before that time any punishment should consist in the old-fashioned smacking, rather than depriving a child of fresh air, food, or in perpetual nagging and scolding. Severe flogging of boys or girls must necessarily be condemned. A smart whipping is a more merciful punishment, when punishment is unavoidable, than such practices as putting a child to bed in the

dark, or starving it of necessary food. Constant threats of imaginary bears, sweeps, or black men who are to take wicked boys and girls away from home are positive cruelty. No child was ever made "good" by such methods, and untold harm may be done to the nervous child for life.

Whilst condemning punishment carelessly inflicted, anything in the shape of slackness of upbringing is cruel to the child. When a child is lazy, self-indulgent, disobedient, in spite of all other methods, then a brief experience of physical pain may bring home to him the error of his ways.

Punishment at School

Whilst parents should do all they can to uphold the discipline of school life, careful investigation should be made when a child is repeatedly punished, or shows any fear or dislike of going to school. The right sort of teacher will make her scholars obey her and like their work, and when this does not prevail it is the duty of the parents to find out the reason why. When punishment entails excess of home lessons, the health of the child will certainly suffer, and there must be some cause for the child requiring incessant punishment, which could be dealt with and removed.

Remember that bad behaviour may be an evidence of ill-health; that it may be due to over-pressure at school, as when a child is placed in a class beyond his mental capacity.

Parents should be understanding and wise in dealing with the faults inherited from themselves.

To teach a boy or girl self-control and good habits is the way to instil good behaviour. Punishment may only succeed in further marring the child's nature.

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 4015, Part 33

Pyæmia, or Blood Poisoning, as it is sometimes called, is an acute disease which is remarkable for the irregularity of the temperature. Instead of remaining steadily high, it rises and falls two or three times a day. When it reaches a high point the patient has a rigor, or shivering attack, followed by perspiration, in which the temperature falls. The patient is acutely ill, and suffers from sickness, vomiting, diarrhæa. disease is due to the introduction of a microbe into the body. It was very common before Lord Lister introduced modern aseptic methods in surgery. More patients died as a result of pyæmia, or blood poisoning, after an operation than succumbed to the operation itself, and it was especially rife in times of war before hygienic measures were introduced, and our modern medical service organised. In ordinary life blood poisoning may follow as a result of a dirty or unhealthy wound. A mere scratch is sufficient for the introduction of poison; and neglected cuts and burns, especially in the case of servantgirls, who allow these wounds to become dirty, are liable to be followed by infection of the blood with the microbes of pyæmia. In severe cases abscesses occur in different parts of the body, with deposits of pus, or matter, and such cases should be immediately placed in the hands of a good surgeon.

The poison is not invariably from "without," as infection may arise from some internal condition, such as disease of the ear bone, or inflammation in other parts of the body, which may occur in association with appendicitis, for ex-

Pyæmia was responsible for a great many deaths after childbirth in the days when untrained midwives were allowed to practise. This form of blood poisoning is called puerperal fever. A person is more liable to pyæmia when run down in health or living in an unhygienic environment. Lack of ventilation, overcrowding, and want of cleanliness favour the development of the disease. Treatment must be undertaken by a doctor, who will deal with the cause of infection. Modern surgery also has provided us with anti-toxic serums which influence considerably the progress of the disease. The patient's strength must be maintained by stimulants and nourishment.

Pyrexia. (See Fever.) Quinsy. (See Suppurative Tonsilitis.)

Railway Accident Effects. After a railway accident, even when no injury has been sustained, a condition known as "railway brain" or "railway spine" very commonly arises. It is a form of neurasthenia, said to be due to inflammation of the brain and cord membranes, following upon shock. A person may seem perfectly well for days or even weeks or more after a railway accident or any other form of shock. Later on, headache, lassitude, and sleeplessness develop, and a condition of nervous instability with various mental symptoms may Depression of spirits and even supervene. melancholia may develop, and there is always disturbance of digestion and loss of weight, whilst various hysterical or emotional symptoms are very common. These same symptoms may follow upon any accident, and are frequent after motor accidents; whilst men who take up flying very often complain of such neurasthenic symptoms, and say that they have lost their "nerve." The cause is due rather to mental and nervous strain than to any accident. A condition like "railway spine" or "railway brain" will often follow a slight blow or fall, without any injury, from a carriage or on a staircase. The subject is important, owing to the question of insurance payments. Ultimate recovery can be expected except when very serious symptoms are present. Treatment should be in the hands of a nerve specialist. The patient generally requires rest and change of scene, with fresh air and careful dieting.

Rashes. Strictly speaking, a rash is a sign, and not a disease. It consists of various spots or marks which appear upon the skin, which may or may not be associated with definite symptoms.

1. Certain medicines, such as quinine and belladona, administered for any time are followed by a rash. Other rashes associated with toxins in the blood follow upon digestive disturbance, such as prickly heat and nettle-rash, which many people are subject to on eating shellfish and certain fruits, such as the strawberry. rashes of teething are generally due to digestive derangement or improper feeding.

2. Various rashes appear in the course of the infectious fevers, such as scarlet fever, etc., according to the disease.

3. Rashes, again, may be of neurotic or nervous origin, such as locomotor ataxia, and in neuralgia. Herpes, which is a skin eruption along the

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course of the nerves of the chest, is another

A remarkable form of hysterical rash is that which appears as stigmata, or bleeding points, in certain cases of tense religious excitement, with hysterical delusions. A general article on Rashes in the Nursery will be found on page 740,

Refraction, Errors of. The perfect eye can focus objects at a distance and near at hand with ease and accuracy. A great many people, however, have what is called an error of refraction-that is, there is some defect in the mechanism of focussing which requires to be

corrected by an external lens.

In cases of myopia, or near sight, the image looked at is formed not on the retina at the back of the eye, which is a natural sensitive plate, but in front of that membrane, and the retina is not getting a sharp image of what is looked at. To correct this defect a concave lens is required. If the glasses of a shortsighted person are examined they will be found thicker at the rim than in the centre, where the eye looks through. That is, the lens is biconcave. Such a lens acts by counteracting the natural lenses of the eye which are too convergent, with the result that the image focussed is not in front of the retina, but upon it. article will be given later upon the eye, with drawings, showing how the lens causes ravs of light to bend just as a ray of light striking the water is sharply bent at an angle.) The action of a concave lens is to make the rays diverge or bend outwards. The action of a convex lens is to make the rays converge or bend inwards.

Hypermetropia, or far sight, is the opposite condition to myopia. The focussing power of the eye is so feeble that the image of an object looked at is formed on a plain behind the retina and the person cannot focus near objects. Thus, a double convex lens is used which assists the two lenses of the eye to converge the rays of light more sharply and so focus clearly the image on the retina. In both myopia and hyper-metropia the condition may be due partly to defective power of accommodation. The eye cannot accommodate itself to see objects at a distance or near at hand.

Presbyopia is found in old people, and is due to a rigidity of the lens of the eye. The eye cannot accommodate for near objects, so that. although the distant vision may be very good, it is impossible to read or see near objects

without convex glasses.

Astigmatism is irregularity of the eye, so that the person is unable to see perpendicular or horizontal things equally well. For example, in looking at a gate, when the transverse bars are focussed the perpendicular bars are hazy, and vice versa. This type of eye defect is a frequent cause of headache, due to continual strain in focussing, and special glasses are required, according to the degree and type of astigmatism

It cannot be too strongly emphasised how important it is to have any error of refraction corrected by glasses. A person with defective vision is living continually under strain. effort to focus or see things clearly causes fatigue of the delicate eye muscles, with more or less constant headache and other symptoms. Eye defect may be responsible for depression, irritability, and other symptoms, which make life more difficult and increase the tension of

living. In young children eve mischief in the past has been responsible for many ills, but now parents are more alive to the relationship between headache and defective vision, and children have more chance of having the eyes tested, and any error of refraction corrected.

Rheumatic Fever, or Acute Rheumatism, is an acute disease caused by some toxic condition of the blood due to microbic or germ in-The poison of rheumatic fever chiefly affects the joints, whilst one of the greatest dangers of the disease is that it is apt to cause an inflammation of the membrane of the heart. Young people are especially liable to the disease, especially if they are exposed to great changes of temperature and are thus apt to contract chills and wettings, which depress the vitality.

In a great many cases, one of the early symptoms is tonsilitis. The patient may suffer for a day or two from severe sore throat, chilliness, headache, and discomfort. Soon the joints become inflamed and painful. One joint after another becomes affected. The tongue is coated, the pulse is quick, and the temperature is generally raised over 100 degrees. The perspiration is profuse and acid, with a typical sour smell.

The characteristic feature of the disease is the way one joint becomes affected, and, just as this is becoming better the next day another one is involved, the disease passing, as it were, from joint to joint. The joints are extremely painful on the slightest movement, and are hot and

swollen.

In some instances the fever and joint symptoms last two or three weeks. In others, the patient may recover more quickly, but there is always the risk of a relapse. The chief injury is connected with the heart. The rheumatic The rheumatic poisons circulating in the blood directly irritate the membranes of the heart. The valves may become swollen and inflamed, and even permanently damaged.

The complications of rheumatic fever are very serious. Besides heart complications, pleurisy may occur; whilst pneumonia and bronchitis are less common. St. Vitus' dance and anæmia are

very frequent after rheumatic fever.

The proper nursing of rheumatic fever is so important a part of treatment that the subject was considered under Sick Nursing in Winter. (See page 3259, Vol. 5.) Drugs have to be ordered by the doctor, who must see the patient every day in order to watch the heart. Rest in bed is, of course, necessary, and, as a rule, the doctor will wish the patient to dispense with sheets and lie between blankets. Simple milk diet, as in all fevers, is given. The joints will have to be treated with various lotions ordered by the doctor, and wrapped in cotton-wool.

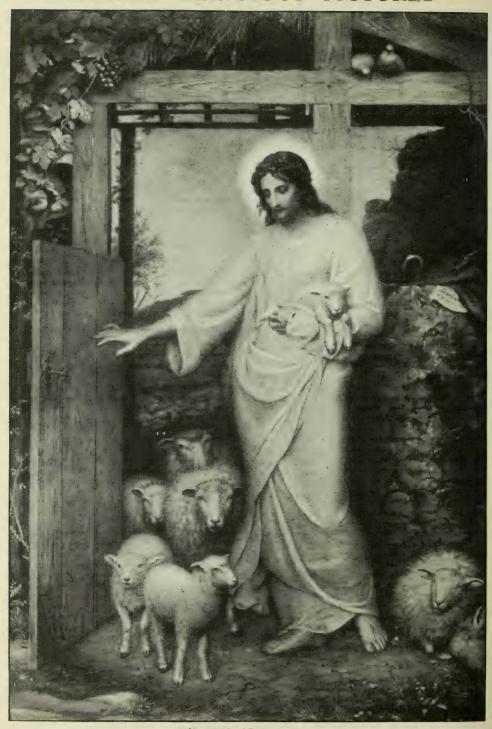
During convalescence the patient requires a good deal of care, as the joints may again become swollen and the heart be affected at any time. Errors in diet, for example, may bring about a relapse, and exposure to chill is very dangerous. In many cases a long physical rest will be necessary, as the patient's heart is in a weak condition, and any exertion has carefully

to be avoided

If, however, reasonable care is exercised, and, during convalescence, rest is regarded as an essential part of treatment, complete recovery may be expected. Many of the cases of crippled heart and St. Vitus' dance which were formerly so common were due to a too rapid convalescence.

To be continued.

FAMOUS RELIGIOUS PICTURES



THE DOOR OF THE FOLD

A picture instinct with reverence and full of symbolic meaning



WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are:

Woman's Work in Religion

Missionaries Zenana Missions Home Missions, etc.

Great Leaders of Religious Thought

Charities

How to Work for Great Charities Great Charity Organisations Local Charities, etc.

The Women of the Bible

Bazaars

How to Manage a Church Bazaar What to Make for Bazaars Garden Bazaars, etc.

How to Manage a Sunday-School

WOMEN AND PRACTICAL CHRISTIANITY CHRISTIAN WORK AMONG THE NAVVIES

Continued from page 3917, Part 32

The Heart of the Mission-Enthusiasm of the Members-A Pension Fund-Construction Work in Canada-Builders of the Empire-Comedy and Drama

It is impossible to express one's admiration for the lady workers of the Christian Excavators' Union. They think nothing of walking great distances through the rain, snow, and bitter weather in winter time, perhaps to meet half a dozen members of the union on a Saturday night, to visit the women and sick in the huts, and the children in the Sunday-school. Then probably they will speak at the evening service, endeavour to help the men in their financial struggles, provide tickets for hospitals or the seaside, and then perhaps walk miles to the next station, and so on.

Enthusiastic Workers

Each secretary has quite a number of stations on her book, and among those who have done very valuable work are the Hon. Gertrude and the Hon. Emily Kinnaird, sisters of Lord Kinnaird, who became Christian Excavators' Union secretaries in 1880, and began work at Bromley and at the Albert Dock. Then there is Miss Hodgson, who began work in 1885, and Miss Cropper, who covers the Lancashire district. Miss S. Weatherhead, Miss Holland, and Miss Barber are also names which are revered by the navvies among whom they work.

Very soon, however, the lady workers of the Christian Excavators' Union began to turn their attention to the physical as well as the spiritual needs of the navvies. Their aim was to establish not a mere personal work which would only live with them, but one that should be on a firm basis and remain after they were gone. They therefore decided to appeal for funds. After a considerable effort enough money was raised for getting 4,000 circulars printed, setting forth the needs of founding a mission for navvies.

The Heart of the Mission

Then came the work of sending them off, and as illustrating the enthusiasm of the pioneers of the Navvy Mission, it might be mentioned that Mrs. Garnett herself addressed 1,000 envelopes, the Rev. Evans, already referred to, 2,000, while other helpers addressed another 1,000. These were duly posted, and the fervent prayer uttered: "Well, Lord, we have done what we think is right. Let it succeed according to Thy will." And the plan met with splendid success, for although the pioneers only expected to raise £30 or £40, the result of the appeal was no less than £480.

With this money the Navvy Mission was established in 1877. The Christian Excavators' Union was the heart of the mission, so to speak; but its objects were far greater than those of the union, for while aiming at promoting the spiritual welfare of navvies, the mission also set itself to gather information as to the real condition of navvies wherever they are found working in large numbers; to publish this information in order that the real needs of the navvies may be made generally known, and their claim urged on the sympathy and help of Christian

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people; and to furnish a channel through which all money given to promoting the welfare of navvies may be administered promptly where it is most needed, and in such a manner as will stimulate local efforts. Grants are made towards the stipends of missionaries working among excavators and others employed on public works, under the sanction of the committee, and for other approved purposes.

The Work Abroad

Altogether the mission employs forty-five missionaries, who not only work in this country but also in Canada and Singapore. Nearly all the chief contractors support it. Indeed, three leading firms bear nearly the entire cost of the present mission in Singapore. And mention of the support of the contractors reminds one that Lady Cowdray, the wife of Lord Cowdray, president of the great firm of S. Pearson & Son, Ltd., is an enthusiastic worker on behalf of the mission. She neglects no opportunity, particularly at Christmas time, to provide foodstuffs and clothing for the navvies engaged on her husband's works, and their families. Furthermore, it is mainly owing to Lady Cowdray that the Navvy Mission was able to establish the Aged Navvies' Pension Fund, which pays pensions of five shillings a week to some three hundred navvies who are no longer able to work.

"I felt," said Mrs. Garnett, when relating the story of this splendid pension fund, "that we must do something for the men no longer able to wield the pick and shovel. So I went to Lady Cowdray one day and asked her if she could help me to found a pension fund. She immediately offered a most generous subscription, and furthermore interested Lord Cowdray in the idea to such an extent that his lordship gave me introductions to other big contractors, who most generously responded. In fact, the subscribers at the present time number fourteen of the biggest contractors in the country. Lady Cowdray is our president, and her husband, as well as Lord Denman, Sir John Jackson, Mr. Middleton, of Scott and Middleton; Mr. Price, of Price and Reeves, are among the members of the committee.'

Varying Fortunes

The Navvy Mission has had its ups and "Our original president," says Mrs. Garnett, "Dr. Bickersteth (Bishop of Ripon) died. He was followed home by Canon Edward Jackson, our wise and eloquent leader. Next, working for the cause he loved so well, even to the very last, the venerable and beloved Dean Fremantle. The original committee is no more. Many and rough waves have beaten over our vessel, but the tiller is in a Mighty Hand, and the boat rides still the troubled waters. Yes; through all, God has blessed it and supplied our needs.

Practically, every large settlement in England and Wales has its mission and

reading room or schools, its temperance societies, and often much-needed ambulance classes—the men pass the 'first-aid' examinations remarkably well.

Changed Lives

"The old scenes of brutality are very nearly things of the past. But I fear that if the mission were to collapse, the whole class would drop down again; but still, that navvy spoke truly who said: 'The Navvy Mission has changed all our works. It has raised our class.' How? 'It has taught people to respect us, and it has taught us to respect ourselves."

"I believe that this work," said the Archbishop of Canterbury on one occasion, referring to the Navvy Mission, "has indeed been blessed of God. It was undertaken in the right spirit and is carried on upon right lines, it is so recognised by those who are best able to judge, and with all my heart I wish its work Godspeed."

As an illustration of the scope of the mission, it might be mentioned that four years ago the committee were confronted with the Grand Trunk Railway, 4,000 miles long, upon which 22,000 men were working. The Navvy Mission, therefore, at the beginning of 1909, sent out Mr. J. McCormick, a business man who willingly gave up his prospects to devote himself to the Tramping along from company to company with about forty pounds of books on his back, twenty to forty miles a day, he is known as "Mac" all along the "right

of way," ready to lend a hand to all.

At the beginning of last ye McCormick came home for a spell, and gave some interesting reminiscences of his work at a meeting held on March 21, 1911, at Grosvenor House, the Right Hon. Alfred Lyttelton, K.C., M.P., presiding. "Navvies," he said, "are builders of empire. They make our railways, harbours, docks, canals, reservoirs, etc. They are not only public servants but the pioneers of all social improvements.

Builders of Empire

"In Canada I have found men from the new world, from the old world, and from the whole world all bunched up together, hundreds of miles from any town or city. They say in the construction camps: 'We've got the Englishman with us, and we study him; we've got the Welshman with us, and we respect him; we've got the Scotchman with us, and we admire him; we've got the Irishman with us, and we love him; and we've got the American with us, and we

And then there is comedy and there is drama in the construction camps of Western Canada. I have found the prodigal sons of England out there. I have found the very best homes of England represented. I have found young doctors who could not hang around here for dead doctors' shoes, who hide themselves in the West to make a home. I have found young barristers

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who would not wait for the fat briefs and slow fame of middle life. I have found all types of men working and building an iron

road for this great nation of ours.

"Many men, too, as missionaries, have hazarded their lives. One splendid University man went out there and died in the camps. Another young fellow went out there with the real practical type of the Christian about him. He got to a camp hospital. The doctor said: 'My assistant is ill, and the nurses are ill; can you come and help me?' He took off his coat immediately, and helped all he could; but he took typhoid fever and lay in hospital nine weeks and nearly died; and those fellows to-day, along the construction camps, love that man because he lives, as they say, what he preaches!"

In this country the missionaries employed have in many cases been navvies themselves. Consequently they know the men; they know their needs; how to deal with them and influence them for good. And they are able to keep in touch, no matter where they may be, with the mission work and lady secretaries of the union from

which the live blood of the mission flows, by means of the quarterly letter which is edited by Mrs. Garnett and Mrs. Valentine Jackson.

The men eagerly welcome it everywhere, both at home and abroad, though it is always very plain in its condemnation of evil. Large amounts are sent by navvies in pence, contributed out of their small wages, as a free gift towards the expenses of printing it.

And their gratitude for the noble-minded efforts which are being made by the ladies conducting the Christian Excavators' Union, and those responsible for the working of the Navvy Mission, may be gathered from the fact that they also subscribe close upon

f1,000 for the upkeep of the mission.
"The navvies are," to quote Mrs. Garnett,
"a sturdy, sterling body of men, who have
done much for the country, but for whom the country has done very little. After these many years of work we cannot claim to have done a great deal—at least, we have not done so much as we should like to have done. But we have done our best."

And how much happier the world would be if we were all actuated by the same desire to do our best for the less fortunate.

RELIGION AND MOTHERHOOD

SAYINGS BY TWO

Dr. Cosmo Gordon Lang (Archbishop of York):

"Oh, you queens, you queens! If you understood how great is your power, if you only realised that something has been given you that is more powerful than public meetings, votes, and discussions, how you would value the honour that is yours!

"There is no mother in the whole of the Empire who is trying more faithfully or more prayerfully to be a true wife, a true mother, and a true centre of a pure and

happy home than our Queen Mary.

"What have you women to do with queens? I will tell you. You have everything to do with queens, for if you are mothers you are queens. Where God has set you you rule, and you are there by Divine right. No one can question your place or authority. Your kingdom opens the way to every other kingdom.

"You would be astonished, no doubt, if I were to address you as your majesties. But what, indeed, can be more majestic than the rule and control of human souls and English homes on behalf of the nation?

"There are many forces about us which are attacking and undermining our homes, and I call upon you queens to rise and defend your kingdoms. There is nothing, for instance, upon which the home more firmly rests than the strength and sacredness of marriage. This is the corner stone upon which the home life of the people rests. If that corner stone is dislodged or shaken, then we must expect to see much of our national life crumbling away."

FAMOUS DIVINES

Dr. Handley Glyn Moule (Bishop of

Durham)

"For the whole home's sake you will let it be plain that home is your own magnetic centre. Never lightly will you wander from it. That pernicious custom of the 'week end,' which is taking the heart out of countless homes will be no practice of yours. Far rather you will take care that the Lord's

Day particularly finds you there.

"You will see to it that your home Sundays are Lord's Days indeed. The whole drift of the modern world, to our disaster, is setting the other way. But you will not go with the dull drift. To be sure you will take over that the Lord's particular your will take over that the Lord's particularly finds you there. sure, you will take care that the Sunday is to your children the antipodes of a gloomy day. You will let it rather be a day of special home sweetness. With every artifice you will make the meals bright; you will study the happiness of the young ones with talks and books and pictures, and whatever else will make an hour dear to their memories.

"But if you take my counsel, you will firmly maintain the real differences between the reading and recreation of Sunday and those of week-day. Believe me, their minds as well as their souls will bless you for this

in later life.

"And you will accustom them to regular, reverent worship and listening in church as soon as they can understand at all what it means, letting them see plainly enough that you 'love the habitation of His house' yourself, and that to you the Christian Sabbath is sweet."



WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes:

Practical Articles on Horticulture Flower Growing for Profit Violet Farms French Gardens

The Vegetable Garden Nature Gardens Water Gardens The Window Garden Famous Gardens of England Conservatories
Frames
Bell Glasses
Greenhouses
Vineries, etc., etc.

THE SMALL CONSERVATORY

By HELEN COLT, F.R.H.S.

Diploma of the Royal Botanic Society

The Conservatory as an Adjunct to the Dwelling-house—What to Grow—Garden Flowers in the Conservatory—Flowering and Other Shrubs—Management of the Conservatory—How to Destroy Insect Pests—Pruning and Training

A conservatory is, properly speaking, a house in which plants which have been brought to perfection in a greenhouse are displayed; but often the house will be used to some extent for growing them as well.

The Conservatory as a Show House

Like a greenhouse, it may be an adjunct to the dwelling-house—indeed, it usually is such—and even when small it forms a pleasant extension to the drawing-room. The essentials of the structure are the same as for greenhouses—namely, that it should be strong and well built, standing on dry ground, and having ample means of ventilation. The aspect should be southerly, if possible, and sheltered from cold winds. In having a greenhouse or conservatory built, the bond, as the arrangement of bricks is called, should be a good one, half-bricks not being joined in too large a proportion. Probably the English bond is best.

Any ornamentation used on the house should be as restrained as possible, since it is apt to interfere with the objects of construction—namely, to provide a light and airy building for the culture of plants.

Ås in the case of greenhouses, the best arrangement for heating, because the cleanliest and most equal in temperature, is that of hot-water pipes, a well-set boiler being put in with a flow and return pipe on the simplest principles.

Plants in Beds

A conservatory, broadly speaking, differs from a greenhouse in having some at least of the plants put into beds instead of standing in pots. This arrangement gives an element of permanency to its decoration, while at the same time other plants in pots are renewed as they come in and out of flower.

Among the former class may be planted camellias, roses, abutilons, many acacias, cassia corymbosa, the boronia family, cytisus everestianus, hydrangeas, eriostemon buxifolius, luculia gratissima (a handsome and very fragrant rose-coloured climber), African hemp, Grevillia robusta (a handsome, fern-like plant), plumbago capensis planted against a wall, bottle-brush myrtle, staphelias, linum tigrinum, jasminum grandiflorum, oleanders; magnolia, and other shrubs for permanent effect. It is a great pity that pomegranates are not more often grown, whether as small or large pot-plants, as they are in Germany.

Plants to Make a Good Show

Climbing roses, Passion flower, allamanda, heliotrope, and so on, are almost always planted against the back wall as a matter of course, and most people whose conservatory is warm enough should have a bougainvillea, which, when spurred back hard, will break out and make a brilliant show.

Among the other class—i.e., temporary pot-plants, a race of very showy plants are the kalosanthes, cuttings of the young shoots of which should be put in in sandy soil in spring and summer in the greenhouse, and the cuttings potted off singly when rooted. The cuttings, if properly pinched back to form a base, will become nice bushes in course of time. Cuttings rooted in spring, and wintered on a shelf near the glass, should

flower freely the following spring and summer. Several plants may be flowered in one pot if a quick result is desired.

The Eastern richardias are, of course, good conservatory plants; these are best planted out of doors in a rich soil about May, watering the plants copiously in dry weather, lifting and reporting them in autumn, and growing on for winter decoration.

Eupatorium odoratum and E. riparium can be put out at the end of May and treated like the above; also stevias for autumn and early winter decoration. Salvias may be treated in the same way, though the out-

door stage is not essential.

Basket plants must certainly find a place in the conservatory. These are seen to perfection in the Temperate House at Kew Gardens, where begonias, Cape cowslips, and other flowering subjects, are a joy to the beholder, and are replaced by other seasonable plants as the year goes on.

Some of the hardier orchids can be grown in this way. The baskets often look well if packed with moss and panicum variegatum to start with. Asparagus sprengeri and such ferns as the well-known "fishmonger's fern" are common

tern " are common yet attractive basket plants.

Hardy Plants in the Conservatory

Very many hardy garden flowers will bear heat, and can be brought on gently for conservatory decoration in early spring. The crimson borage can be pushed into flower in this way, while Solomon's Seal has a splendid effect if plunged out of doors and then potted up. Early sown Canterbury bells and wallflowers should be used also; these and similar subjects are the amateur's stand-by when only wishing to make use of one house.

Where facilities can be had for forcing plants and shrubs into bloom, there need, of course, never be a scarcity of colour in the

conservatory.

For cases where the conservatory is without any heat at all, a list of suggested plants will be valuable. Foliage subjects will include palms, aralias, dracænas, bamboos, aspidistras, the Norfolk Island pine, and so on; while among flowering subjects one can grow all sorts of early bulbs, first plunging them under ashes out of doors, also the bleeding heart, and spiræas, irises, maiden's wreath, Christmas roses, and early flowering

chrysanthemums. Myrtles make a nice show, shrubby veronicas also; while such decorative subjects as Japanese lilies, Scarborough lily, perpetual-flowering carnations, coronilla glauca, aralia sieboldii, azalea indica, and arundo donax are other plants chosen at random which will make the small conservatory bright throughout the seasons.

Shrubby Subjects

The shrubby veronicas should be planted in borders in the house, as they dislike to be restricted in root room. Treated thus, they will give a beautiful mass of pale mauve spikes in April and May. Shrubby calceolarias are also pretty, and one of them, the calceolaria violacea, is not so well known as it should be for conservatory decoration.

Among annual flowers for the conservatory, mignonette will always be one of the most popular, so that the culture of this flower in pots is worth careful consideration. It needs good growing to be seen to advantage. A number of three-inch pots should be filled in April with rich light soil, and four or five seeds should be dropped into the centre of each, making a slight



A well filled conservatory, suitable for an amateur gardener. Some of the plants should be put into beds so as to impart an element of permanency to its decoration, thus distinguishing it from a greenhouse Copyright, One & All Association

hollow for the purpose with the finger. From the resultant plants, all but the strongest should be pulled out, and this one will then be grown on near the glass, staking and repotting whenever needful. Keep the main stem growing upwards, and let the side stems spread horizontally, pinching where necessary to encourage the bushy habit. Mignonette may also be started in a house in large pots in August, and placed in the greenhouse in October. Mignonette planted in a border of soil in the conservatory becomes shrubby and assumes the perennial habit.

Right ventilation of the conservatory is a most essential point, it being important to give as much air as possible during summer, while in dull, foggy winter weather the house should be kept close, an arrangement which is preferable to using large fires. The temperature of a conservatory should not in a general way fall below 50°. If the pipes are beneath the central pathway, some space will be saved, and this will help to keep the beds in a nice warm condition.

If a rule can be given as to watering, this will be to water so as to reach every fibre of the plant's roots, and then wait until this is again needful. A plant may need water twice in the same day in summer; in winter twice a month might suffice.

Feeding and Syringing

In normal weather, between May and September, watering should be done in the morning, but in cold weather this should be deferred till later. By this means the stimulus of sun-heat will reach the plants after they have been refreshed by watering, the extra moisture is given off in good time, and the subsequent evaporation is not too sudden. By watering in afternoon and evening during summer the plant has time to absorb moisture and refresh its roots and foliage, and so prepare for the hot sunshine of the following day

Manure water will be needed often, certainly for plants which remain long in their pots. It is important, however, that it should be applied weak and clear; if necessary, a little quicklime may be added for the purpose. Stimulants of any sort should only be applied to a growing plant, when it shows signs of flowering, if the object be to improve the flowers. The periods of a plant's rest must be marked by the withdrawal not merely of extra food, but of water, either entirely or to a considerable

extent, as the case may demand.

Syringing is one of the most important departments of conservatory work. It cleanses the plant of dirt and impurities, and of insect pests, and promotes a condition of moisture and general healthiness in warm weather, when it should be done in the evening. Do not, of course, use the syringe during frost; if it is needed at all in cold weather the work must be done in

the morning.

Most conservatory plants are pruned after flowering, if at all, as it is then wished to start them into fresh growth; but many spring and summer flowering subjects are the better for being stood outside to ripen their growth.

Insect Pests

Any plants which are freshly brought into a house should be examined to see that they contain no mealy bug, which is only too apt to lurk in cracks and crevices, and is often found in pot-soil itself. This may not be discovered until a plant has been in the

house for as much as three weeks. Plants, etc., which have been attacked should be sponged thoroughly with soft-soap and lukewarm water churned up with paraffin, or Gishurst compound will be effective. If pot-plants are resting at the time, they may be repotted into clean pots and entirely fresh soil. Methylated spirit is a good remedy applied in drops to the pest.

The best cure for red spider is to keep the house as moist as possible, and, if it has become much established, syringe vigorously the plants attacked. Greenfly can be kept under by the use of insecticides, or by

spraying with soapy water.

The most effectual remedy for this and most other insect pests is to close doors and ventilators, fill up crevices, and then fumigate with some reliable vaporising compound. "Scale" insects must be treated by sponging, unless syringing with cyanide of potassium can be accomplished.

Thrip can be discovered by the ravages of this pest on the under side of the leaves. Fumigate or spray the plants affected. Mildew, rust, and other fungoid diseases are best treated by dusting on flowers of sulphur, but the state of the house as to airing and heating should be looked to first.

Methods of Training

Climbers may be tied to wires strained against the wall at a distance of about three inches from the wall, and six inches apart, green raffia being used for the ties. Plants on pillars will be secured to what are called tie-rods surrounding a pillar. The wire should be fixed about two inches from the pillars, about eight or nine strands to each, fixing them in pieces of wood, but in two equal halves, the shape fitting around the pillar.

To form a good bush plant, the leading shoot must be pinched after its first potting, and the side growths then induced to grow. As soon as the resultant shoots make much headway, or the plant requires to be made thicker, more pinching must be done.

A good bush plant should have three inches of clean stem above the pot surface. For pyramids the rule is the same, but the plant needs more pinching to establish the base, after which the head will be allowed to develop. A clean stem of at least two feet is required for a standard tree. The leader of the tree should be encouraged to grow vigorously, and, as it increases, the lower growths will be cut away. When the leader attains two and a half feet in height, it should be pinched back, and the same repeated with the growths induced.

Various forms of training over wire balloons, umbrellas, etc., may be accomplished easily by taking the plant, which will be kept well staked till fully grown, and tying the shoots out at equal distances

over the framework.

Cutting back the longer branches will result in filling out the growth all over, and producing a symmetrical plant.

FRUIT CULTURE FOR PROFIT

Continued from page 4048, Part 33

By A. C. MARSHALL, F.R.H.S.

Author of "Small Holdings for Women," "Flower Culture for Profit," etc.

Pears as a Profitable Crop-The Best Varieties-Cost of Nursery Trees-Plums and Their Cultivation-Hints on Pruning

Fruit it Pays to Grow

THE pear most probably shares with the plum the position of second place to the apple as a native fruit, and certainly it plays a very large part in the make-up of a modern fruit farm, for home-grown pears will always command good prices, especially those of the

large dessert varieties.

Where apples flourish, pears are practically certain to prosper, but some of the early and more tender varieties undoubtedly mature better in the kindly south than in the more rugged north. Certainly pears are a rather more risky crop than apples, and one will often encounter a succession of years when late frosts spoil the return. Even then, however, there are the high prices that inevitably follow a shortage, so the grower need

not despair.

The finest pears are those grown on cordon, espalier, and wall-trained trees, and practically all the giant eating varieties are cultivated in one or other of these ways. The smaller and more plebeian pears are grown in orchards, and it is as well to bear in mind that the standard pear in an orchard is a vigorous tree, and specimens should be set twenty-four feet apart, or at the rate of seventy-five trees to the acre. Pears are also grown as bush trees, and as pyramids in large fruit gardens.

Cultivating Pears

Planting may take place at any time from the beginning of November till the middle of February, except during the prevalence of frost, and if the soil is at all poor it should be enriched with top spit from an old pasture, the staple in which the pear most delights.

In the case of dwarf bush pears and wall and espalier specimens, the blossom should be protected from frost by means of archangel matting, an inexpensive material obtainable from the sundriesman, and as the fruit ripens

it should be netted, to protect it from the birds. Pears require very careful packing, and must not be sent away in receptacles in which the fruit can be packed deeply. Strong, shallow baskets or cases are the best, and no fruit requires more tender treatment.

The following are, in the opinion of the writer, the twelve best varieties of pears for

market culture:

Beurre d'Anjou (large and of fine flavour). Beurre de Capiaumont (hardy and very

prolific).

Beurre Rance (large and a good keeper). Calabass (free bearer and large). Doyenne du Comice (one of the finest). Glou morceau (a keeping pear, large). Jargonelle (early, rich, and juicy).

Louise Bonne of Jersey (large, handsome

pear). Marie Louise (good market variety, midseason).

Pitmaston Duchess (one of the largest

medium pears). Santa Claus (a new Christmas pear).

Williams's Bon Crétien (perhaps the bestknown pear of all).

The recurrence of French names in the list is a silent testimony to the excellent work of our gardening friends across the Channel.

Standard pears cost 2s. each; half-standards, 1s. 6d.; pyramids and bushes are usually sold at is. 6d.; cordons at is., and espaliers at 2s. 6d. There is a considerable reduction by taking a quantity, and during the autumn months there are frequent auction sales of nursery stock.

There are, however, black sheep in every fold, and these auction sales are not always ideal marts for the inexperienced buyer.

Next to the apple, the plum is, in a measure, the most important fruit grown in this country, and except in phenomenal years, when the yield completely gluts the

market, it is most profitable.

In the large fruit-growing districts plums are usually found as standards, in which form they are set twenty feet apart, or at the rate of 108 to the acre. They are also grown largely as bush-trained trees for early maturity, and in this form are planted ten feet apart, at the rate of 435 trees to Then there are the wall-trained trees, and the best dessert plums are grown in this way. As cordons, plums will succeed fairly well, but not so well as is the case with apples trained on the single-stem principle.

Plums will thrive in practically every soil. The best soil is a sandy loam, but even in poor staples much can be done by surface dressing, for the fruit-feeding roots in the case of the plum do not forage very deeply. Lime is necessary to the welfare of the plum, as to all the stone fruits, and should be applied from time to time in small quantities to land that is deficient in this

property.

The pruning of plum trees consists mainly in keeping the centre of the tree well open. preserving a goodly shape, and in shortening back a certain proportion of the young shoots. In the case of wall-trained plums, summer pruning is of great importance, the young wood being pinched well back to three or four leaves, except when it is required for the purpose of leaders.

To be continued



This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove of great interest to women, containing as it does practical and authoritative articles on:

Prize Dogs Lap Dogs Dogs' Points Dogs' Clothes Sporting Dogs How to Exhibit Dogs

Cats: Good and Bad Points Cat Fanciers Small Cage Birds Pigeons The Diseases of Pets Aviaries

Parrots
Children's Pets
Uncommon Pets
Food for Pets
How to Teach Tricks
Gold Fish, etc., etc.

MANX CATS

By FRANCES SIMPSON, Judge and Expert

Author of "The Book of the Cat," "Cats for Pleasure and Profit."

Quaint Ideas as to the Origin of the Breed—The Cat in the Ark—How to Know a Genuine Manx Cat—The Points of the Breed—The Peculiar Characteristics—Some Fanciers

Manx cats are so quaint and interesting that they certainly deserve an article all to themselves.

What is the origin of the Manx breed? That is a question which, in all probability, will never be answered quite satisfactorily. There is a legend that these cats came from a cross between the cat and the rabbit, but, in any case, it seems too strange to be true.

It would appear more probable that

Manx cats were originally imported from some foreign land, and the following remarks from Mr. Gambier Bolton are worthy of attention:

"In the Isle of Man to-day we find a rock named Spanish Rock, which stands close in to the shore, and tradition states that here one of the vessels of the Spanish Armada went down, and that amongst the rescued were tailless cats which had been procured during one of the vessel's journeys to the Far East. The cats first swam to the rock, and

then made their way to the shore at low tide. The tale seems a bit 'tall,' and yet the writer feels so satisfied of its truth that he would welcome any change in the name of this peculiar variety of the domestic cat to sweep away the idea that they sprang from the Isle of Man originally."

There is a quaint old versified explanation

There is a quaint old versified explanation of the way in which pussy lost her tail:

Noah, sailing o'er the seas, Ran high and dry on Ararat,

His dog then made a spring, and took

The tail from off a pussy-

Puss through the window quick did fly

And bravely through the waters swam, Nor ever stopped, till, high

Nor ever stopped, till, high and dry, She landed on the Isle of

Man.
Thus tailless puss earned

Thus tailless puss earned Mona's thanks,

And ever after was called Manx.

At one time, we may presume, the breed was kept pure in the Isle of Man; but, alas! the natives, with an eye to the main chance, have been led into manufacturing a spurious article, and many more tailless



Miss Samuel's typical black Manx cat, Kangaroo. This breed is one of the most quaint and interesting of the cat tribe. Good specimens are rare and command high prices

*Photo, A. Hestery**

cats and kittens than ever were born have been sold to tourists eager to carry home

some souvenir of the island.

On some of the out-of-the-way farms a breed of tailless cats has been kept for generations, and some genuine specimens can thus be picked up.

Points, Characteristics, etc.

And now for the characteristic points of these quaint cats. A true Manx should have absolutely no tail, only a slight, boneless tuft of hair.

The point next in importance is the short cobby body with the great length of hind leg. With this should be coupled a round guinea-pig like rump-round as an applewhich, of course, can only be seen in a speci-

men which has absolutely no tail.

The fur of a Manx cat should be exactly the opposite to that of the ordinary domesticated, short-haired cat. A long and open outer coat, like that of a rabbit, with a soft, close under-coat, is the correct thing.

Then come other less essential points, such as roundness of skull, small ears. shortness of face, and, last of all, colour. The most common variety would seem to be tabbies, either silver. brown, or orange, and often these in a mixture of white.

Self-colours are rarer, and perhaps more taking, than the parti-coloured breeds. A good black with orange eyes, or a snow-white Manx

It is only in recent years that any English fanciers have tried to breed true Manx cats. In 1901 a club was formed to encourage this breed, and to assist fanciers by giving guarantees and prizes at the larger shows. The efforts of this rather small body of fanciers have been substantially rewarded by the great improvement in the quantity and quality of the exhibits.

Judges also have come to the help of the fancier, and now award prizes to the correct specimens, whereas formerly it was no uncommon thing for a most indifferent cat, without the slightest claim to pure Manx blood, to be given a prize merely because it either had been skilfully docked or possessed but the vestige of a tail. Such

a cat would be no winner nowadays. Manx cats may be considered shy breeders, and constantly the litter will consist of one kitten only. A Manx fancier remarks, "They only care to have one family a year; many queens won't breed at

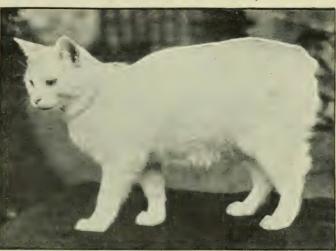
This peculiarity, however, is one that should be an asset in their favour to those

who would like to keep a cat either as a pet or for the more utilitarian purpose of keeping down vermin. To the tender-hearted owner, the yearly or even more frequent problem of disposing of kittens is a truly painful one. It is not always an easy task to find good homes for them unless of pedigree stock; they are useless from a pecuniary point of view, and the abhorrent task of drowning them is one from which she shrinks.

Manx cats are generally very fearless of dogs, and are excellent ratters.

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They are hardy animals, and can be treated as other household cats in all respects. Like all of their race, they enjoy and are all the better for a daily grooming. The difference between a well-groomed cat and one which is left entirely to Nature is



with deep blue eyes, are much sought after by our of this breed with deep blue eyes is much valued by fanciers

Photo, Charles Reid

apparent to the veriest novice. The small amount of time and labour involved is insignificant compared with the results attained.

In feeding these cats the owner should be careful to impart as much variety as possible into their menu. In the case of the ordinary domestic puss this is not difficult to arrange, but where a cattery is maintained the matter is one requiring much careful forethought and consideration. Still, if the animals are to thrive and win honours in the show pen, their diet must be one that suits them in every respect.

Breeders of Manx cats are not numerous. Sir Claud and Lady Alexander have always possessed some fine specimens; and Miss Samuel, who was one of the first to take up this variety, is still faithful to the tailless Of late years, Miss Clifton has made a special hobby of Manx, and has quite a number in her cattery at Farnham. This enthusiastic breeder has been a great supporter of Manx at our shows of recent years.



The Popularity of Uncommon Pets—How to House a Civet Cat—The Care of a Civet—Its Diet—Disposition and Characteristics

During the past few years a considerable amount of interest has been taken in pets of an uncommon nature, as, for example, the civet cat.

These animals occupy a position intermediate between the small cats and the hyænas. The accompanying photograph gives a very good idea of one of these creatures.

The cage for a civet must be fairly large, and, if possible, kept out of doors. It should not be less than five or six feet long, by three wide, and the same in height;

two large doors, one at each end, are required, so that the interior can be reached easily for cleansing purposes.

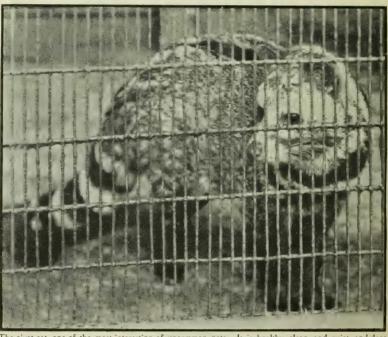
As civets do not readily make friends with strangers, and in order that they may be protected from outside interference, the wouldbe owner must take care that the front of the cage is closely wired. Galvanised wire netting can be used, if cheapness is desired, but it must be the best and the strongest that can be purchased and of half-inch mesh.

The floor of the cage can be covered with either sand or sawdust, with a layer of straw on top. Civets, and all other animals with

malodorous secretions should be kept scrupulously clean, and it is necessary thoroughly to do out the cage every day, and not less frequently than once a week to scald it with boiling water and scrub it with some kind of strong disinfectant soap. If this be done regularly and systematically, there will be hardly any trace of an unpleasant smell.

Captive civets are very quiet and clean in their habits, and although principally nocturnal, soon get used to a semi-diurnal state of existence. They are very fond of small animals as food, and if there be no cats or dogs or other pets about, can be given the run of the house at night-time, when quite used to their owner, for the purpose of keeping down any rats or mice which may infest the premises. When this freedom is allowed, care should be taken not to hurry the creature back to its cage the next morning.

Civets are omnivorous feeders, although some individual animals seem to prefer a vegetable rather than an animal diet. Such examples may be fed on bread, biscuits, bananas, and other juicy fruits, yet at the same time ought to be encouraged as much



The civet cat, one of the most interesting of uncommon pets. It is healthy, clean, and quiet, and does well in captivity

Photo. W. Farantharyuch

as possible to live on animal food of some sort. They might be tempted with snails, frogs, or even eggs, if they do not take to beef.

A very good way of feeding civets is to make the morning meal of bananas, boiled rice (with or without a raw egg poured over it), and bread or biscuits; the evening meal may be purely of animal food—say half a pound of beef, raw or cooked, according to the animal's preference. Fowl's heads, fresh fish, dead sparrows, or horse-flesh can be substituted at any time it may be necessary to vary the diet.

Regular feeding, constant change of food, perfect cleanliness, and kind treatment are the most important factors in keeping civets, and indeed all animals, in a healthy condition

which is a credit to their owner.

Civets seldom ail anything, diarrhœa being about the only illness they suffer from, and a change of feeding usually puts this right. A piece of hard stone or wood should be put in the cage, so that they can have something on which to sharpen their claws. As a rule, civets are extremely clean animals, and keep their coats in spotless condition. They are not amiable in disposition, and two of a sex

should never be put in one cage, even those of opposite sexes require to get used to each other before they are allowed together, as a fight is sure to follow the sudden introduction of a strange animal into a cage where one civet has reigned alone for any length of time.

A good specimen will cost from £1 10s.

In conclusion, anyone who is fond of an uncommon pet cannot fail to be interested in one of these creatures, more especially if they have no dislike to the aroma of the civet scent, as this secretion can be made use of to perfume various possessions.

CHINESE PARADISE FISH

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A Beautiful Tropical Fish for a Small Aquarium—Its Appearance—The Best Form of Aquarium— How to Rear and Feed the Young

OF all the tropical fish imported into this country for aquaria none can surpass, or even equal, in beauty of shape and colouring the Paradise fish from China.

Nor is its value as an inmate of an aquarium confined merely to its handsome appearance, for it is comparatively inexpensive, and as hardy, when properly cared for, as any other imported fish.

These fish cost from 3s. 6d. to 7s. 6d. each, and examples are nearly always on sale at

the various dealers in such livestock.

The ground colour of this fish is a beautiful iridescent blue-green, barred vertically with reddish orange; the top of the head and neck are very dark silver, speckled with blackish blue dots; the long, flowing fins are orange, bordered with peacock blue. On each cheek of the male is an ultramarine spot, edged with bright orange; the female shows this marking only in a faint outline. The sexes are readily distinguished thus, as well as by the longer fins of the male fish.

A Suitable Aquarium

The aquarium for Paradise fish need not be large; one eighteen inches long and of proportionate depth and width will be very suitable for a pair of these fish. A large bell-shaped glass can be used, as owing to the small size of the inmates, the appearance of distortion is not so much in evidence as is usually the case when these vessels are used

as aquaria.

Whichever pattern is adopted, some arrangements must be made whereby the temperature of the water is kept at about 65° Fahr. all the year round, excepting during the summer months, when it must be raised gradually to 85°. This is best done by standing the aquarium in a tray or pan of water, which is placed upon a lidless box containing a small oil lamp or gas ring kept constantly burning. A layer of sand, nearly two inches deep, must cover the floor of the vessel for planting water-weeds, of which the Paradise fish require a greater amount than most other varieties of fish.

Valisneria is the best weed to use, and a sixpenny bunch will be required, the roots of the plants being weighted with stones and

pushed down into the sand; in addition plenty of duckweed should cover the surface of the water. After the water has been poured in, the aquarium ought to be left for at least a fortnight before the fish are introduced. The water should not be changed, and any which used to replace that lost by evaporation must be introduced in very small quantities, almost day by day. The top of the aquarium ought to be covered with a sheet of glass, resting on a thin layer of cork at each corner, to prevent the inmates from jumping out.

How to Feed the Fish

The food of mature Paradise fish consists of small waterworms (tubifex), shredded raw beef, ants' eggs, and tiny forms of insect life.

If the water has been warmed to the proper temperature of 85° during the summer months, preparations for breeding will be made by the Paradise fish, the male performing by far the greater share of nestbuilding and care of the eggs and fry.

The nest, formed of air-bubbles and buccal secretion, is often five or six inches across, and is usually at the top of the water, or only an inch or so below. Any eggs which are not laid in the nest are puffed into it by the male. As soon as the female has laid her complement, about 200 or 300 eggs, she should be removed into another vessel previously prepared for her reception, in case, as often happens, she eats her progeny.

The young fish are hatched in about two days, and are tended by the male parent for the next eight or nine, at the end of which time he can be placed with his wife again.

During their quite juvenile days the young can be fed on entomostraca, and subsequently on the food recommended for the adult fishes. The mortality amongst the young is about 75 per cent., but with reasonable care from thirty to forty ought to be reared. The parent fish must never be left in the same vessel as the young, for as soon as the latter have left the nest they will devour them.

Paradise fish are not suitable for keeping in large aquaria with other fish, but must always be kept by themselves, and prefer-

ably in pairs.





The father of Handel, a physician, was so averse to his son learning music that he would not allow him to go to school. A friend, however, smuggled a clavichord into a disused attic, and hither, until detected, the baby genius used to steal at night and indulge his instinctive craving for music From the painting by Margaret Dicksee. By permission of the Berlin Photographic Co.



This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world; how she may study, and how attain success there. Authoritative writers are contributing articles on:

Art

Art Education in England Art Education Abroad Scholarships. Exhibitions Modern Illustration The Amateur Artist Decorative Art Applied Arts, etc. Music

Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice
of Instruments
The Musical Education of
Children, etc.

Literature

Famous Books by Women Famous Poems by Women Tales from the Classics Stories of Famous Women Writers The Lives of Women Poets, etc., etc.

THE ART OF SINGING

By MARIE BREMA

The following article has been specially contributed to "Every Woman's Encyclopædia" by Madame Marie Brema, the world-famous vocalist, one of the few English-speaking interpreters of Wagner, and mother of that well-known elocutionist Miss Tita Brand. In her own inimitable style, the great singer and teacher expounds, with admirable clarity, the secret of her success with her pupils. In reading these words of one who has a mastery of her art, the novice will assuredly derive both encouragement and instruction

To attempt to say all I should like on the art of singing in an article obviously would be an impossibility. I should need a book for the purpose, and it would not be a short one either.

Still, it is possible to give some practical hints on the subject which will be of use, not merely to the beginner, but to those who have made some progress in the art.

Short Practices Essential

The first practical point is the time which should be devoted to practice. Beginners are always enthusiastic. This results in their being inclined to overdo matters. It is inevitable. I constantly get new pupils who come to me with their voices forced and tired, simply because they have been made to practise exercises and songs before they have been taught how to place the tongue, how to open their mouth, and how to breathe. These people had not the vaguest notion what the instrument on which they have to play should be like. And, it must be remembered, the vocal organs are merely an instrument.

The reason why these pupils come to me is because they have not got on. The wonder is how they can expect to do so, for their condition is exactly like that of an instrumentalist who is playing on an instrument which is not complete.

It is essential, therefore, not to tire the voice. At first, the time of practice should be limited, and limited very strictly. No one should practise, to begin with, for more than ten minutes at a time. Mark, I do not say ten minutes a day, but ten minutes at a time, for when that short period alone is given, it may be repeated three or four times a day. Ten minutes four times a day certainly should not tire anyone.

Ten Minutes at a Time Quite Enough

But even ten minutes may be excessive. This is exemplified by a young man who is a pupil of mine. He is nineteen years of age, and has a beautiful bass voice. When he first came to me, it was impossible for him to sing exercises for more than two minutes at a time without becoming tired and pale. So anxious was I with regard to his condition that I sent him to a doctor to be examined. The doctor reported that he was perfectly healthy, so that I was able to go on with his lessons. Now he has a colossal voice and enormous breathing capacity, so that he could, if

necessary, go on singing for a very long time indeed. I do not, however, believe in long lessons, and he never sings with me for more than half an hour. Even that time is long, and at first, at all events, I prefer my pupils to have lessons lasting for from only ten to twenty minutes at a time, but I give them daily lessons if necessary.

Elocution

It has always seemed to me to be best for lessons to be short and frequent, for it is impossible for pupils to remember, from one week to the next, everything that is told in a long lesson, and they may therefore practise in the wrong way in the interval. As they advance, a longer time may elapse between the lessons, and they may gradually practise at home for from fifteen to twenty minutes at a time. Half an hour's work is, however, the most that should ever be done at one practice away from the teacher.

It is not necessary to be practising at the piano in order to train the voice. A great deal of work can be done with the brain and by means of elocution, in order to help the development of the tone. Thus, the vowels a, e, i, o, u, pronounced in the Italian manner, ah, a, e, o, co, may be repeated frequently and carefully when one is not occupied with other things. Also the placing of the tongue in the right position may be

practised thus:

The tongue should be quite loose, slightly spoon-shaped, the edge of the tip of the tongue lightly touching the base of the lower front teeth, and after forming the consonants, such as r, l, d, and so on, should at once resume this position, so that the tone may flow out freely without obstruction.

Pupils, also, may then practise without tiring the voice, pronouncing words with the mouth remaining open at the finish of the word, such as "mother," "down," "long," "bread," etc. Most of the singers who come to me for tuition end their syllables with their mouths almost, and sometimes quite, closed, which, of course, deadens the sound and prevents the vibrations flowing out. The effect is exactly the same as if they turned off a tap.

Pupils should, when singing words ending with l, n, t, etc., be careful not to drop the tongue until the tone is quite finished, otherwise the word ends with a vowel sound, which is very unpleasant to hear.

How to Open the Mouth

The mouth should be opened squarely, so as to show something of the upper and lower teeth. Many people open their mouth and keep their lips pressed over the teeth, which are never seen at all. This is bad for the tone, for, by keeping the lips tense, all the muscles in the neighbourhood of the throat are likewise made tense, with the result that the tone becomes hard and unpleasant. When the teeth are made to show, it proves that the lips are not contracted. The result is that the tones get fuller and more mellow, for the

muscles are relaxed around the mouth, and there is no tension in those about the throat. It is impossible to produce a fine, full, round, open tone with tensely contracted facial muscles.

Another important point to be observed is that the root of the tongue must be pulled down as far as possible. This may seem an exceedingly difficult thing to do when set down in words, for people generally think that they have no control over the root of the tongue, and that it is, in very truth, "the

unruly member.'

The best way to learn to do this is to practise yawning, and uttering a deep, low groan. By doing this, the root of the tongue and the uvula are kept quite apart. When a tone has been sung, the pupil must not let the uvula drop down and meet the root of the tongue. This is done by closing the mouth unconsciously when the note finishes. It generally takes some time and a good deal of hard work to learn how to avoid doing this. When, however, it has been mastered, the pupil can sing for a long time without getting It is amazing how, by these simple means, full, round tones can be made out of small, thin voices in a very short time. course, it is impossible to lay down any rule as to the time it will take, for the question of time is ruled by the individual's ability and the elasticity of the muscles. Age, however, does not play as great a part in the matter as might be supposed, for many people will acquire these things more quickly when old than when young.

The Breathing Problem

The question of breathing is all-important in relation to singing, Nearly everybody knows now that the singer must breath from the diaphragm—the great circular muscle which separates the chest from the abdomen—and not from the upper part of the chest, as

so many people habitually do.

The way I teach my pupils to breathe correctly is to make them put their hands over the upper part of their chest, and to breathe without letting their chest walls move their hands. This exercise must never be done for more than a minute, or two minutes at the most, at a time, for it has the effect of making the pupil very giddy until she is used to it. If one attempts to sing when breathing from the upper part of the chest alone, one gets tired almost immediately. It does not take long to learn how to breathe properly; a week or two's practice ought to be sufficient.

In singing, it is most important not to let the breath flow out with the tone. If you did, you would never be able to sing a long phrase. I always make my pupils imagine that they are drawing in their breath all the time they are singing, while, as a matter of fact, they are actually letting it out. This trick, if so it may be called, was taught me by my dear old master, Alfred Blume, who made me imagine that I was drawing on a resisting elastic band. By doing this, the

outward flow of the breath is made very slow, and in a short time one is able to sing

long phrases without any trouble.

I have already referred to the subject of elocution. It helps the would-be singer better than anything else. There is no more mistaken idea than that elocution tires the singing voice. All my pupils who study elocution with my daughter, known on the

stage as Miss Tita Brand, get on twice as well as those who do not.

A good many people will probably be surprised when I say that dancing is also a help. It is, however, an undoubted fact, for the rhythm of dancing helps the rhythm in the music. Even to-day I devote a good deal of time teaching my pupils

The Value of Dancing

to dance.

The value of dancing as an aid to singing is vividly demonstrated by a pupil of mine. He came to me when only eighteen years of age, and he has a glorious baritone voice. When I Gluck's producing "Orpheus" for a series of special performances at the Savoy theatre, he used to attend the rehearsals which I directed. I had made special studies of Greek dances for it from the dancing figures on vases.

One day, when the piano was being played, he suddenly got up and began dancing to the music a measure of his own invention. Now, whenever rhythmical music is played, he can invent dances to it on the spur of the moment. Mr. Backhaus, the distinguished pianist, who has seen him, declares that he has never seen anything so rhythmically beautiful as this young man's dancing. has helped him enormously in the rhythm and interpretation of his songs. He was engaged by Haymarket manage-

ment to play Fire in that popular play, "The Blue Bird." Before he started on his tour, I made him go over the work he had done with me during the previous year, and I found that he had a repertoire of twenty-six songs in four different languages. Not a bad record!

It must not be supposed from this that I am a great advocate for teaching songs at the beginning of study. I am not. I

believe in keeping my pupils at exercises for some time before I give them songs. It is impossible, however, for me to recommend any special book of exercises. There are probably many books of them which are very excellent. I find that I, individually, get better results with my pupils by finding out exactly what they need, and inventing the exercises which seem to me most suitable for



Madame Marie Brema, the well-known vocalist, one of the few English-speaking singers of Wagnerian opera and a distinguished interpreter of its most famous rôles Photo, Elliott & Fry

them. In this way, I often have to invent a set of exercises for each pupil.

Very often, however, I take a bar or two of some song, and use it as an exercise. In this way, my pupils may study songs and learn to sing them with full expression. It is not done with any idea of their singing to friends or in public. As a matter of fact, I absolutely refuse to allow my pupils to sing

in public until I consider them ready. As an exercise, however, the training is valuable.

One thing I never allow in connection with singing, and I advise every student to put the idea into practice: this is that never under any circumstances is a song learnt merely in a technical way. From the very first the right rhythm and feeling must be put into it, and to do this the speaking of the words and the declamation must be perfect before an attempt is made to sing a note.

Choice of Songs

In order to obtain the right expression of the features, I always advocate the use of the mirror, and make my pupils sing in front of it. There is a great advantage in not making grimaces and ugly faces when one is singing. On the other hand, grimaces are often advantageous in so far as they teach people the art of showing some expression.

people the art of showing some expression. When I was producing "Orpheus," many of the chorus sang at first without a single trace of expression upon their faces. I used to put them before a mirror and make them see how they looked. Then I would show them how the face alters under certain emotions, like wonder, pity, sorrow, despair, and I would even put their eyebrows into the lines produced by such emotions. After a few days' training, the lines would appear of their own accord, and it was amazing how the vocal expression was improved.

When it comes to the choice of songs, one has a subject which is practically inexhaustible. I am, however, a great believer in, and advocate of, the old folk-songs—old

English, Irish, and Scotch songs, as well as the folk-songs of other countries. I would not by any means recommend the young singer to limit herself to the songs of her own language, but include foreign songs, for the training they afford in several valuable qualities.

Thus, German songs give more force than do the songs of any other language; Italian, the bel canto and softness of expression; French, lightness, the tone which is so admirable for the voice. If a singer sticks to one language, she is apt to get into a groove, and not to have the same flexibility and expression as if different languages are

employed.

With regard to the singing of ballads, my strong opinion is that only the best must be chosen. Music is improving so much in this country of late years that there should be no lack of choice. I should strongly advise pupils to avoid the ultra-modern and chaotic style of music, and keep as much as possible to the old classical songs.

Singing and Health

Finally, let me enter a plea for every woman learning to sing, not merely for the purpose of singing to other people, but solely for her own delight. To me, singing affords the greatest pleasure in the world. I could not exist without it. I simply adore it. So, I find, does everyone else who practises the art for her own pleasure. Besides, it is a wonderful means of health. This fact alone should be sufficient to commend it to the consideration of every thoughtful individual.

READING MUSIC AT SIGHT

An Uncommon Accomplishment—How Sight Reading May be Simplified—The Position of the Hands Important—Judicious "Skipping"—Rules for Fingering—A Word of Encouragement

It is a matter of common observation that very few pianists can read at sight. This is not surprising, for music is usually too superficially taught to permit of this being possible.

To some there is given that intuitive musical knowledge which makes them born readers; others, more modestly endowed, can acquire this knowledge by a little

application.
As sight-reading has its greatest value in accompanying, the directions which follow will bear principally on that useful

accomplishment.

The first point to consider is the panic which seizes the would-be reader when accidentals crowd into the score. To-day, the opportunities for this panic are many, for modern songs are "peppered" with sharps and flats.

A Suggestion

In preventing such dismay much may be achieved by the hands taking up correct positions on the keyboard. By "correct," let it be understood that in all sharp keys

they should be placed rather near the edge

of the keyboard.

If a composition is in flats, however, the position of the hands should be higher up the keys. When this rule is observed the fingers fall naturally on to such accidentals as occur; for, little as a player suspects it, these make their appearance for the most part in accord with musical rules. Hands well in position can deal with them, but fingers that are too high or too low amongst the keys can never alight on the right ones. A few experiments will quickly prove the worth of this suggestion.

The Art of Omitting

Next to the art of keeping the hands calm, comes that of a judicious leaving out. The pianist who lacks the reading instinct always errs on the side of over-exactness; makes far too much effort to put in what the born reader is content to omit. It is obviously better to give forth some notes firmly and correctly than to aim at including all, and end in a jumble. The first method will always hold the line, as it were—keep singer

and player together—the second throws time to the winds.

The first of every bar is an essential beat to strike, whether it comes as a single note or a chord. This played, the eye should be alert for the next notes that offer important time values, such as crotchets and semibreves. All such can be played with safety, for they do not fluster the reader, but give her time to look ahead. If they only occur for one hand, the other may wait for something correspondingly simple. This remark may cause surprise, since, of course, it means that from time to time only one hand is playing. There is no need to be disconcerted over this fact, however, for there is more support for the singer in one hand firmly and correctly played than could ever come from two hands struggling after notes, and losing time in the process.

Some Simple Rules

In the early days of reading at sight, turns, shakes, and also little groups of semiquavers can be omitted, while syncopations may be treated thus: Whichever hand is called upon to play them should do so very quietly, while the other gives out monotonously and steadily one single note for each time-beat. In most instances this solitary note need not vary throughout any given bar. It is interesting, indeed, to observe how many treble changes one bass octave can support. For this reason, the left hand should, when reading at sight, avoid needless movements even more so than the right.

It has already been observed that all accidentals peculiar to a given key come easily to tranquil fingers, but the difficulties of sight-reading are not confined to dealing with sharps and flats. A little help must be given in regard to some of the other features

that find their way into accompaniments. These may be runs, arpeggios, turns, and triplets. All such are invariably muddled, for the reason that any fingers are placed on any notes, quite irrespective of key. It is useful information to learn that flat keys require the third finger on B flat, and the second on E flat. So easy a rule seems too good to be true, but any fingered scale-books will confirm this simple statement. Turning to the sharps, the third finger's place is on the seventh of the scale, black and white keys included.

An exception is found in the key of F sharp, which follows the laws governing the flats, since it is the G flat key under another name. When playing in C major, the rule

for sharps holds good.

It may be argued that in the actual process of sight-reading there is no time for thinking out such rules. If new music, however, is constantly tried over in private, and the directions at such trials observed, brain and fingers soon learn to work together instantaneously.

The Terrors of the Modern Song

Modern songs, already referred to, are often a maze of accidentals, double sharps and flats being introduced, as it might seem, for very waywardness. These latter need not dismay the tyro, for a chord which literally bristles with them is only a familiar one in more pretentious guise. Any three compositions chosen at random would, for instance, show the common chord of A major, B major, or even C major so "dressed up" in these doubled accidentals as to deceive the most wary.

Let the experiment be made in leisure moments of analysing a few of them; it will repay any pianist, for to know the truth about them robs reading at sight of more than

half its terrors.



By Mrs. WEGUELIN GREENE

Hearing Music Intelligently a Matter of Education—The Concerto and its History—The Symphony—What is Meant by a Suite—Chamber Music—The Rise of the Solo—The Cantata and How it Differs from the Oratorio

There are many concert lovers who lament their lack of musical culture; who have to own, indeed, to hazy ideas concerning all the greater works that make up a classical programme.

A concerto, for instance, is not infrequently confused with a symphony, yet what different places these occupy in the world of tonal art. The first is a work which gives its leading theme to one instrument throughout. This may be the piano, violin, or violon-

cello. The other instruments are subordinate, and accompany the soloist. The symphony, on the other hand, gives no prior place to any instrument, though in parts strings, brass, and wood divide important subjects between them.

This concerto went through many forms before taking on its more recent garb. Quite an early one was the single voice idea, with thorough bass organ accompaniment. Haydn, Mozart, and Beethoven all loved the

concerto, and used it for some of their highest inspirations. Mendelssohn's immortal violin concerto will be in the minds of all concert lovers. Latter-day composers use it for the mere display of technical difficulties, rather than because they have any true message for one special instrument.

The History of the Symphony

The symphony had its beginnings in very simple fashion, the name being used in mediæval times for a work confined to a bagpipe, organ, and flute. Scarlatti developed it notably, and a hundred years later Haydn, followed by Mozart, Beethoven, Schubert, and Brahms brought to it the richest stores of their genius.

Its characteristic movements are an impressive adag¹⁹, a lengthy woven allegro, a soothing andante, and the graceful minuet, followed by the trio, so called not because the subject is written for three instruments,

but because it is in triple time.

It was Beethoven who introduced the whimsical, sportive scherzo in place of the minuet. It is found, for the first time, in the "Eroica."

Minuets as separate compositions are familiar items of a concert programme. Composers of every period love to set this seventeenth century French dance to dainty melodies.

Yet another work about which we should have a clear conception is the concert overture. This must stand distinct from the kind that makes the opening to Grand Opera. Mendelssohn wrote several of this type, the "Hebrides" being the most noted.

A suite is merely incidental music inspired by romantic narratives. The "Peer Gynt" suite, for instance, is Grieg's tonal illustration of a weird Scandinavian epic. To read this epic is to find the full meaning of the music. Schumann's setting to Byron's "Manfred" is a similar composition, and as one's musical education proceeds, there is distinct pleasure in noting the ways in which composers approach the narrative poem.

Chamber Music

None of these works can come under the title of chamber music, the form of concert beloved of Louis XV., Frederick the Great, and Queen Elizabeth. The lines of its programme are the sonata, trio, quartette, quintette, sextette, septette, and octette. In Queen Elizabeth's time the madrigal was always included, and its revival would be a great artistic gain.

It is an advance in musical culture to be able to trace the similarity of form in the instrumental works to the symphony, which, one may say with truth is a glorified sonata. Somewhat differently disposed, there come into it all the movements already mentioned as characteristic of symphonic construction.

Into a chamber music concert Bach's "Chaconne" often finds its way. It will make this work more enjoyable to be acquainted with its nature. A chaconne is an air founded on an old Moorish dance in triple time, given out on a ground bass of eight majestic bars. From this beginning it develops a series of variations of great artistic value.

The Recital Programme

The recital programme draws largely on what musicians call the romantic school. Under such a term can come the noveletten, faschingswank, papillons, fantasies, rhapsodies, ballades, polonaises, impromptus, and all dances of the Chopin mode of treatment. Such works are not formally divided into movements on the old classical model, but are swift, continuous outpourings of great emotional appeal. In them plaintive melodies, and tumultuous outbreaks change places rapidly, without real break in the theme, or any sense of actual close.

The term polonaise arose from the name of a curious Polish national dance, in which the dancers make a sort of dancing promenade in three-four or six-eight time. Chopin did not set this nor his mazurkas and waltzes to serve as actual dance music, but to present dancers and dances as a living picture to the mind. In the same category should be placed the entrancing waltzes and Hungarian

dances of Brahms.

The Development of the Solo

Turning to the vocal side of the concertroom, the actual solo song of our programme had its beginnings, apart from choral singing, about 1601. The first book of poems set to music for the single voice was published that year in Italy. As the solo crept into the simple cantatas of that period it was received with the greatest enthusiasm.

Cantata and oratorio differ thus: the former has its events given out by the singers as impersonal narrative; the latter has the parts actually assumed, each character voicing its own happenings in the first person, as on the stage. To use the language of poetry, the cantata is the epic, the oratorio,

the dramatic poem.



